

*SRI
GAURA-
GOVINDARCANA-
SMARANA-
PADDHATI*

BY
SRIPADA
DHYANACANDRA GOSWAMI

TABLE OF CONTENTS

Śrī Gaura-Govindārcana-Smaraṇa-Paddhati

Introduction

Smaraṇa-krama	1
Bhūmi-praṇāma	3
Śrī Navadvīpa Dhyāna	3
Śrī Guru Dhyāna	5
Śrīman Mahāprabhu Dhyāna	5
Śrī Vṛndāvana Dhyāna and Nisānta-līlā-smaraṇa	6
Śrī Guru Praṇāma	7
Śrī Gauracandra Praṇāma	7
Śrī Nityānanda Praṇāma	7
Śrī Advaita Praṇāma	8
Śrī Gadādhara and Śrī Śrīvāsa Praṇāmas	8
Śrī Rādhā-Kṛṣṇa Praṇāma	8
Śrī Anaṅga Mañjarī Praṇāma	9
Aṣṭa-sakhī, etc. Praṇāma	9
Vaiṣṇava Praṇāma	10
Snāna	10
Tilaka Dhāraṇa	12
Śrī Jagannātha Mīrera Mandira Dhyāna	12
Śrī Guru-smaraṇa and Ātma-dhyāna	15
Śrī Gaurāṅga, etc. Dhyāna, Pūjā, Mantra and Gāyatrī	16
Śrī Gaurāṅga's Aṣṭa-kāla-sevā	24
Serving Śrī Rādhā-Kṛṣṇa in the Siddha-deha	25
Meditation on the Siddha-deha	26
Ekādaśa-bhāva	28
Attachment for the Mañjaris	31
Līlā-smaraṇa and Gokula-dhyāna	32
Śrī Kṛṣṇa's Age, Dress, etc.	34
Kṛṣṇa-mantras	36
Kāma-gāyatrī	39
Śrī Rādhā's Age, Dress, etc., and Mantra-gāyatrī	40
Descriptions of the Aṣṭa-sakhis	51
Śrī Lalitā Sakhī	51
Śrī Viśākhā Sakhī	55
Śrī Citrā Sakhī	58
Śrī Indulekhā Sakhī	61
Śrī Campakalatā Sakhī	63
Śrī Raṅgadevī Sakhī	66
Śrī Tuṅgavidyā Sakhī	68
Śrī Sudevī Sakhī	71
Descriptions of the Aṣṭa-mañjaris	74
Śrī Rūpa Mañjarī	74
Śrī Rati Mañjarī	75
Śrī Lavaṅga Mañjarī	76

Śrī Rasa Mañjarī	77
Śrī Guṇa Mañjarī	78
Śrī Mañjulālī Mañjarī	80
Śrī Vilāsa Mañjarī	81
Śrī Kaustūri Mañjarī	83
Smarāṇa in the Siddha-deha	84
Yugala-mantra and Dhyāna	84

Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-līlā-smarāṇa-krama-paddhati

Pūjā and Mantra-japa	88
Aṣṭa-kāliya-sūtra	89
Sevā in the Siddha-deha	89
Aṣṭa-kāla-sevā	91
Discussion on Rādhā-Kṛṣṇa Rasa	108
Mantra-japa after Aṣṭa-kāla-sevā	113
The Fruit of Accepting Gopī-bhāva	114
The Fruit of Aṣṭa-kāla-sevā	116
The Eight Time Periods	119



Introduction

*amāni mānada hañā kṛṣṇa-nāma sadā la'be
braje rādhā-kṛṣṇa-sevā mānase karibe*

"Be humble and give all respect to others. Always chant the holy name of Lord Kṛṣṇa, and within your mind render *sevā* to Rādhā-Kṛṣṇa in Vraja." (CC. Antya 6.237)

*'mane' nija-siddha-deha kariyā bhāvan
rātri-dine kare braje kṛṣṇera sevan*

"In his mind, the *sādhaka* contemplates his own *siddha-deha*. Day and night he serves Śrī Kṛṣṇa in Vraja." (CC. M. 22.157)

*siddha-dehe cinti' kare tāhāi sevan
sakhī-bhāve pāya rādhā-kṛṣṇera caran*

"While deep in meditation, the *sādhaka* performs *seva* within his *siddha-deha*. By adopting this *sakhī-bhāva*, he will attain the lotus feet of Śrī Śrī Rādhā-Kṛṣṇa." (CC. M. 8.229)



The *Śrī Gaura-govindārcana-smaraṇa-paddhati* by Śrīpāda Gopālaguru Gosvāmī, the *Śrī Gaura-govindārcana-smaraṇa-paddhati* by Śrīpāda Dhyānacandra Gosvāmī, and the *Śrī Gaura-govindārcana-paddhati* by Śrīpāda Siddha Kṛṣṇadāsa Bābā are collectively known as *paddhati-traya*, and are the *bhajana-paddhatīs* of the Śrī Caitanya Vaiṣṇava Sampradāya. Following the format established by Śrī Gopālaguru Gosvāmī, Śrī Dhyānacandra composed his book and included the *Aṣṭa-kā'īya-līlā-smaraṇa-krama*.

A *paddhati* is a handbook or manual meant to aid a *sādhaka* in performing *bhajana* successfully. This particular *paddhati's* focus is to help the *sādhaka* attain *mañjarī-bhāva*.

Among the five chief disciples of Śrī Vakreśvara Paṇḍita, Gopālaguru was the special object of Mahāprabhu's mercy. He was the son of Murāri Paṇḍita, and his name was Makaradhvaja Paṇḍita, although Mahāprabhu called him Gopāla. When Śrī Gaura lived in Nīlācala, Gopāla engaged in His service. Even though he was still a child, he was very skillful in his *sevā*. The Lord showed very strong *vātsalya* affection for him, and personally gave him the title "Gopālaguru."

One day, Caitanya Mahāprabhu went outside the village to tend to his bodily needs. Gopāla was standing some distance away with a waterpot in his hand ready to serve the Lord. He noticed that the Holy Name, which always blissfully danced on Mahāprabhu's tongue, was not to be heard. Wondering how this could be, he then saw that the Lord was holding his tongue with his hand. After a short while, Gopāla, being full of curiosity, inquired from the Lord, "Prabhu! Why are you holding your tongue like that?" Mahāprabhu answered, "The words *kṛṣṇa kṛṣṇa* always dance on my tongue, and even when I'm unclean they don't stop. One is forbidden to chant the

kṛṣṇa-nāma mahā-mantra when he is unclean. Transgressing that injunction is an offense. For this reason, I hold my tongue to keep it still."

Gopāla replied, "Prabhu! Elegant words don't adorn my little mouth, but still, in order to understand, I am asking. Your beautiful body doesn't have a trace of uncleanness. It is *sac-cid-ānanda-maya* and always pure. Your 'going to the bathroom' is an illusion. That's just your pretending to be human. You are independent, but if an ordinary *jīva* should die while evacuating, without chanting the Holy Nāme, how will he attain the transcendental state?"

Hearing these profound words from the boy, the Lord replied, "Gopāla, you have spoken correctly. In chanting the *śrī-kṛṣṇa-nāma* there is no consideration of cleanliness or uncleanness. Chanting is always auspicious for the *jīva*. You have caused me to remember the highest injunction. From today, you shall bear the title *guru*." Mahāprabhu told the devotees this story, and the news quickly spread everywhere. Soon all the Vaiṣṇavas began to call Gopāla "Śrī Gopālaguru."

Gopālaguru Gosvāmī became the *ācārya* of the Gambhīrā Maṭha, and when he became old, he wanted to arrange for someone to continue the worship of Śrī Śrī Rādhā-Kānta. To obtain a suitable *sevaka*, he offered a mental prayer to the lotus feet of Śrīman Mahāprabhu. One night, the Lord appeared to Gopālaguru and said, "Gopāla! The *sevaka* you seek will be the first person you see tomorrow morning. Accept him without hesitation. Like you, he will be learned in all the transcendental *śāstras*. He will preserve well the worship of Śrī Śrī Rādhā-Kānta and reveal my glories to the whole world."

Hearing this order from Mahāprabhu in his dream, Gopālaguru became ecstatic. The next morning, after his morning duties, he went to his doorway. The first person he saw was a very peaceful young *brāhmaṇa* who had been standing there waiting to see him. When the youth approached, he offered *daṇḍavats* to Gopālaguru's lotus feet. The Gosvāmī remembered his dream and blissfully offered the young man his blessings. Seeing his peaceful nature and absorption in *kṛṣṇa-bhakti*, Gopālaguru gave him *mantra-dikṣā*, etc., and named him Śrī Dhyānacandra.

After receiving initiation, Śrīpāda Dhyānacandra served his *guru* with great devotion. Gopālaguru Prabhu engaged him in caring for Śrī Śrī Rādhā-Kānta. After a short while in *govinda-sevā*, he received the dress of a Vaiṣṇava ascetic from his *guru*, and was then ordered to visit Śrī Vṛndāvana-dhāma.



Śrīla Bhaktivinoda Thākura often referred in his books to Śrī Gopālaguru and Śrī Dhyānacandra, and in several cases quoted from their *paddhatis*. In his *Jaiva-dharma*, practically the last third of the book is devoted to them as they converse with the characters Vijaya-kumāra and Vrajanātha. In the beginning of chapter 26, Bhaktivinoda writes,

Bābājī Mahāśaya says, "In the house of Kāśī Miśra at Śrī Puruṣottama, Śrī Gopālaguru Gosvāmī, the disciple of Śrī Vakreśvara, nowadays occupies the honored seat of Śrīman Mahāprabhu. Have *darśana* of his holy feet

and take his instruction respectfully. He is now the custodian of the teachings of Śrī Rūpa Gosvāmī."¹

At the end of chapter 30, we find the following:

One afternoon Vijaya and Vrajanātha, sitting on the seashore, were looking to the sporting waves of the sea and thought within themselves that human life was also full of waves like that. Nobody knows what shall come to pass the next moment. We must learn the process of worship through the way of love from Śrī Gurugosvāmī. Vrajanātha said, "I have seen the method that Śrī Dhyānacandra Gosvāmī has propounded. If we can get some instruction from our preceptor, it may perhaps produce good results. I shall make a copy of that method." Having thus resolved, he prayed to Śrī Dhyānacandra Gosvāmī to let him have a copy of that method. Śrī Dhyānacandra said, "I am not in a position to give you any copy of that. You shall have to secure permission from Śrī Gurugosvāmī." When both of them proposed to Śrī Gosvāmī about the matter, he said, "Well, come to me with the copy." According to that permission, Vijaya and Vrajanātha both took the copy of that method. They thought that at leisure moments they would go to Gurugosvāmī and make the matter clear from him.

Śrī Dhyānacandra Gosvāmī was a past master in all subjects. Especially in the matter of worship of Hari he was second to none. He was the first and foremost of all the disciples of Śrī Gopālaguru Gosvāmī. He taught Vijaya and Vrajanātha all the truths about *hari-bhajana*, considering them quite competent to learn all the matters about worship. From time to time Vijaya and Vrajanātha used to have all their doubts about the matter removed. They at first made the relation between the daily conduct of life and the daily character of Śrīman Mahāprabhu clear from Śrī Gurugosvāmī and engaged themselves enthusiastically to *aṣṭa-kālīna-bhajana*, or worship in eight different ways during the eight *praharas* (three hours making a *prahara*) of the whole day and night.²

As *Jaiva-dharma*'s story continues, Śrī Gopālaguru Gosvāmī instructs his students extensively in the matters of *rasa* and *līlā-tattva*. Then later on, he elaborates on the *ekādaśa-bhāva*³ they had received from their *guru* at the time of *dīkṣā*. Bhaktivinoda also includes a discussion of these eleven items in his *Harināma-cintāmaṇi* and *Caitanya śikṣāmṛta*.

Near the end of *Jaiva-dharma*, Gopālaguru Gosvāmī says:

Śrīman Mahāprabhu entrusted Śrī Svarūpa Dāmodara Prabhu with the work of writing a treatise on the *rasa-tattva* and its method of practice. On the order of the Lord he divided this treatise into two parts. In one part he

¹ Śrīla Thakura Bhaktivinoda, *Jaiva-dharma*, trans. Bhakti Sadhak Nishkinchana Maharaj (Madras: Sri Gaudiya Math, 1975), 383.

² Ibid., 429

³ The eleven items pertaining to their *siddha-dehas*

has described the most sophisticated esoteric method, and in the other the gradual course. And again he instituted this esoteric method in Śrī Raghunātha dāsa Gosvāmī, who illustrated it in his writings. He taught the gradual course to Śrīmad Vakreśvara Gosvāmī, who is the very treasure of this *maṭha*. I spoke that method to Śrī Dhyānacandra, who has kept a note of it, which you have already collected from him.⁴



manera smaraṇa prāṇa, madhura madhura nāma,
jugala-bilāsa smṛti-sāra
sādhya sādhana ei, ihā boi āra nāi,
ei tattva sarva-siddhi-sāra

“Chanting these sweet names and practicing *smaraṇa* in the mind is my very life. Contemplating this *rādhā-kṛṣṇa-yugala-vilāsa* is the essence of *līlā-smaraṇa*. This *tattva* is both the means and the goal, and is the cream of all mystic *siddhis*. Other than this, there is no other way.” (*Prema-bhakti-candrikā* 61)



⁴ *Jaiva-dharma*, 568.

Śrī Gaura-Govindārcana-Smaraṇa-Paddhati By Śrīpāda Dhyānacandra Gosvāmī

Translation by Haridhāma dāsa
©1993

Smaraṇa-krama

(1)

sādhako brāhma-muhūrte cotthāya niṣeṣṭa-nāmāni smaret kirtayed vā—

*sa jayati viśuddha-vikramah
kanakābhaḥ kamalāyatekṣaṇah
vara-jānu-lambi-sad-bhujo
bahudhā bhakti-rasābhinartakah*

The auspicious system of *smaraṇa* is here being described: Arising from sleep during the *brāhma-muhūrta*, the *sādhaka* should either perform *smaraṇa* or *kīrtana* of his Deity's numerous names. All glories to the golden-complexioned Gaurahari, who has large lotus-like eyes and beautiful arms that hang down to His excellent knees. He continually dances in movements saturated with *bhakti-rasa*, and He possesses great transcendental power.

(2)

*śrī-rāmeti janārdaneti jagatām nātheti nārāyaṇety
ānandeti dayāpareti kamalākānteti kṛṣṇeti ca
śrīman nāma-mahāmṛtābdhi-lahari-kallola-magnaṁ muhur
muhyantaṁ galad-aśru-netram avaśaṁ mām nātha nityaṁ kuru*

O Śrī Rāma! Śrī Janārdana! Śrī Jagannātha! Śrī Nārāyaṇa! Śrī Ānanda! Śrī Dayāpara! Śrī Kamalākānta! Śrī Kṛṣṇa! Śrī Svāmī! Please make tears fall uncontrollably from my eyes, free me from illusion and submerge me repeatedly in the waves of the great ocean of nectar that is Your holy names.

(3)

*śrī-kānta kṛṣṇa karuṇāmaya kañjanābha
kaivalya-vallabha mukunda murāntaketi
nāmāvaliṁ vimala-mauktika-hāra-lakṣmī-
lāvanya-vañcana-karīṁ karavāṇi kaṇṭhe*

Śrīkānta, Kṛṣṇa, Karuṇāmaya, Kañjanābha, Kaivalyapati, Mukunda and Murāntaka— this list of transcendental names reproaches the beauty of even a string of spotless pearls. I shall wear this garland of holy names around my neck.

(4)

*kṛṣṇa rāma mukunda vāmana vāsudeva jagadguro
matsya kacchapa narasiṃha varāha rāghava pāhi mām
deva-dānava-nāradādi munīndra-vandya dayānidhe
devakī-suta dehi me tava pāda-bhaktim acañcalām*

O Kṛṣṇa! Rāma! Mukunda! Vāmana! Vāsudeva! Jagadguro! Matsya! Kacchapa! Narasiṃha! Varāha! Rāghava! Please protect me. O Deva-dānava-nāradādi-munīndra-vandya (to be saluted by the demigods, demons and Nārada Muni)! Dayānidhi! Devakī-suta! Give me unflinching devotion to Your lotus feet.

(5)

*he gopālaka he kṛpā-jala-nidhe he sindhu-kanyā-pate
he kaṁsāntaka he gajendra-karuṇā-pāriṇa he mādhaba
he rāmānuja he jagattraya-guro he puṇḍarikākṣa mām
he gopī-jana-nātha pālaya param jñāmi na tvām vinā*

O Gopālaka! Kṛpā-jala-nidhi! Sindhu-kanyā-pati! Kaṁsāntaka! Gajendra-karuṇākārī! Mādhaba! Rāmānuja! Jagattraya-guro! Puṇḍarikākṣa! Gopījana-nātha! I know no one but You. Please protect me.

(6)

*śrī-nārāyaṇa puṇḍarika-nayana śrī-rāma sitā-pate
govindācyuta nanda-nandana mukundānanda dāmodara
viṣṇo rāghava vāsudeva nṛhare devendra-cūḍāmaṇe
saṁsārārṇava-karṇa-dhāraka hare śrī-kṛṣṇa tubhyaṁ namaḥ*

O Nārāyaṇa! Puṇḍarika-nayana! Śrī Rāma! Sitā-pati! Govinda! Acyuta! Nanda-nandana! Mukunda! Ānanda! Dāmodara! Viṣṇu! Rāghava! Vāsudeva! Nṛhari! Devendra-cūḍāmaṇi! Saṁsāra-sindhu-karṇa-dhāra! Hari! Kṛṣṇa! I offer my obeisance unto You.

(7)

*bhāṇḍireśa śikhaṇḍa-maṇḍana vara śrikhaṇḍa-liptāṅga he
vṛndāranya-purandara cphurad-amandendīvara śyāmala
kāḷindī-priya nanda-nandana parānandāravindekṣaṇa
śrī-govinda m.kunda sundara-tano mām dīnam ānandaya*

O Bhāṇḍiravateśvara! Mayura-piccha-bhūṣaṇa! Śreṣṭha! Candana-caraitaṅga! Vṛndāvanendra! Dedīpyamāna-utkrṣṭa-indīvara-tulya-śyāmala (effulgent and dark blue like a lotus flower)! Kāḷindī-priya! Nandanandana! Paramānanda! Aravindekṣaṇa! Govinda! Mukunda! Sundara-tanu! I am very miserable. Please make me happy.

Bhūmi-praṇāma

(8)

After that, the *sādhaka* shall offer his obeisance to Mother Earth, saying:

*samudra-mekhale devi
parvata-stana-maṇḍale
viṣṇu-patni namas tubhyaṁ
pāda-sparśaṁ kṣamasva me*

O Samudra-mekhali! Parvata-stana-maṇḍali! Devi Viṣṇu-patni! I offer my obeisance unto you. Please forgive me for touching you with my feet.

Śrī Navadvīpa Dhyāna

(9)

*tato bahir gatvā maitra-kṛtyādi-vidhiṁ kuryāt, danta-dhāvanādim ācāret, śuddhāsane pūrvāb-
hūmukhī upaviśya niścala-manāḥ*

*smāret śrīmad gaura-candraṁ
swardhūnyā dakṣiṇe taṭe
cintāmaṇi-citta-dhāmni
śrī-navadvīpa-nāmake*

Then, going outside, the *sādhaka* will pass urine and stool, and brush his teeth according to his regulation (or *sāstra*). After that he will sit on a purified seat facing the east and will meditate with a steady mind on Śrī Navadvīpa-dhāma. He will do *līlā-smaraṇa* of Śrī Gauracandra in *cintāmaṇi-maya* Navadvīpa, which lies on the southern bank of the Gaṅgā.

(10)

*swardhūnyās cāru-tīre sphuritam atibṛhat-kurma-prsthābha-gātraṁ
ramyārāmāvṛtaṁ sanmaṇi-kanaka-mahā-sadma-śaṇḍaiḥ paritam
nityaṁ pratyālayodyat-praṇaya-bhara-lasat-kṛṣṇa-saṁkīrtanāṭyaṁ
śrī-vṛndāṭavy abhinnaṁ tri-jagad anupamaṁ śrī-navadvīpaṁ ide*

That *dhyāna* is as follows: On the bank of the beautiful Gaṅgā lies Śrī Navadvīpa-dhāma. It is covered with delightful garden groves and resembles the surface of a tortoise shell in shape. There are rows of great palaces, and in each one a *prema*-filled *kṛṣṇa-kīrtana* is going on. I pray to that Navadvīpa-dhāma, which is non-different from Śrī Vṛndāvana-dhāma and unequalled in the three worlds.

(11)

*phullac chrīmad druma-valli-tallaja-lasat-tirā taraṅgāvali-
ramyā manda-marum-marāla-jalaja-śreṇiṣu bhṛṅgāspadam*

*sad-ratnācīta-divya-tīrtha-nivahā śrī-gaura-pādāmbuja-
dhūli-dhūsaritāṅga-bhāva-nicitā gaṅgāsti sampāvanī*

The banks of the Gaṅgā are adorned with beautiful blossoming trees and creepers, and are cooled by a gentle breeze that arises from her waves. Groups of black bees happily sport in four kinds of lotus flowers, and in the water swans, *cakravākas* and other birds play. The bathing *ghāṭas* on her banks are made of precious gems. She exhibits various ecstasies due to her waters being purified and turned grayish by the dust of Śrī Gaurāṅga's lotus feet.

(12)

*tasyās tīra-suramyā-hema-surasā-madhye lasac chri-nava-
dvīpo bhāti sumanṅalo madhu-rīpor ānanda-vanyo mahān
nānā-puṣpa-phalāḍhya-vṛkṣa-latikāramyo mahat sevito
nānā-varṇa-vihaṅgamāli-ninadair hṛt-karṇa-hāri hi yaḥ*

The soil of this holy land on the banks of the Gaṅgā is a beautiful golden color. This most auspicious Śrī Navadvīpa has been inundated by a flood of *kṛṣṇa-prema* and is being worshipped by multitudes of devotees. There are various kinds of fruits and flowers in the trees and creepers. Groups of multicolored birds lost in *prema* make sweet sounds that steal away the hearts and ears of everyone.

(13)

*kāṇḍam mārakataṁ prabhūta-viṭapī-śākhā suvarṇātmikā
patrālīḥ kuruvinda-komala-mayī prāvālikāḥ korakāḥ
puṣpāṇām nikaraḥ suhṛaka-mayo vaidūryakīyā phala-
śreṇī yasya sa ko 'pi śākhī-nikaro yatrātimātrojjvalaḥ*

The opulence of Navadvīpa-dhāma is transcendently extraordinary. There are trees there that have trunks made of emeralds, branches of gold, delicate leaves of sapphires and rubies, buds of coral, diamond flowers and cat's-eye (*vaidūrya*) fruits. These indescribable trees are eternally self-effulgent.

(14)

*tan madhye dvīja-bhavya-loka-nikarāgārāli-ramyāṅganam
ārāmopavanāli-vilasat vedī-vihārāspadam
sad-bhakti-prabhayā virājita-mahā-bhaktāli-nityotsavam
praty āgāram aghāri-mūrti-sumahad-bhātiha yat pattanam*

Within that great ever-existing city lives a group of mild-natured *brāhmaṇas*. Their houses have pleasant courtyards attached, along with beautiful pleasure gardens and groves. Here and there among the groves are sporting areas with platforms for sitting. These effulgent devotees are always having great festivals and celebrations, because in each of their houses a *mūrti* of Śrī Kṛṣṇa resides.

Śrī Guru Dhyāna

(15)

*evam bhūte śrī-navadvīpa-madhye manasi nivāsam kṛtvā tatra śrī-gurudevasya śayyotthāna-
mukha-prakṣālana-danta-dhāvanādi-krameṇa yathā-yogyam sevām kuryāt sevānantaram
dhyāyet yathā yāmala—
tatra śrī-guru-dhyānam—*

*kṛpā-marandānvita-pāda-paṅkajam
śvetāmbaram gaura-ruciṁ sanātanam
śādam sumālyābharaṇam guṇālayam
smarāmi sad-bhaktam aham gurum harim*

Thus, in his *mānasa-deha*, the *sādhaka* should meditate on himself as a resident of Navadvīpa and an eternal associate of Śrī Gaurasundara. He should make all arrangements for when his *gurudeva* awakens and then help him with his morning duties, such as washing his face, brushing his teeth, or whatever the appropriate service might be.

Then he will meditate on his *gurudeva* as described in the *Yāmala*: I meditate upon Śrī Hari who has assumed the form of Śrī Guru. He has an eternal body filled with pure devotion and His lotus feet are full of the nectar of mercy. He has a golden complexion, wears pure white cloth and is adorned with a fragrant garland. He is the abode of all good qualities and the bestower of good fortune.

Śrīman Mahāprabhu Dhyāna

(16)

*śrī-guru-parama-guru-parātpara-guru-parameṣṭhi-guruṇām anugāmitvena śrīman mahāprabhor
mandiraṁ gacchet. tatra tad-ājñayā śrī navadvīpa-candrasya śayyotthānam suvāsita-jalena śrī-
mukha-prakṣālana-danta-dhāvanādi-krameṇa sevām kuryāt.*

tatra śrīman mahāprabhor dhyānam yathā ūrddhvāmnāye (3.15)—

*duḥ-bhujam svarṇa-ruciram
varābhaya-karam tathā
premāliṅgana-sambaddham
grāntam hari-nāmakam*

Then, in his *mānasa-deha*, the *sādhaka* will follow his *guru*, *parama-guru*, *parātpara-guru* and *parameṣṭhi-guru* to the temple of Śrīman Mahāprabhu. By their order, he will awaken the Lord and offer Him scented water for washing His lotus face, etc., and do other *sevā* as is appropriate. Then he will meditate upon the Lord as described in the *Ūrddhvāmnāya-saṁhitā*: Absorbed in *prema*, the golden Lord Gaura stands holding one hand in the benediction pose and the other in the pose for awarding fearlessness, while He incessantly chants the holy names.

Śrī Vṛndāvana Dhyāna and Niśānta-līlā-smaraṇa

(17)

anantaram śrī-vṛndāvanam dhyāyet—

*vṛndāvanam divya-latā-paritam
latāś ca puṣpa-sphuritāgra-bhājah
puṣpānyapi sphita-madhu-vratāni
madhu-vratāś ca śruti-hāri-gītāḥ*

Then he will meditate on Śrī Vṛndāvana-dhāma as follows: Śrī Vṛndāvana is covered with many varieties of celestial creepers, and these creepers are fully adorned with beautiful flowers. Hovering around these flowers are large swarms of black bees whose humming sounds are sweeter than the songs of the *Vedas*.

(18)

*madhye vṛndāvane ramye
pañcāśat-kuñja-maṇḍite
kalpa-vṛkṣa-nikuñje tu
divya-ratna-maye gr̥he*

Fifty *kuñjas* full of wish-fulfilling trees decorate the center of this delightful Vṛndāvana forest. In one of these groves is a cottage made of heavenly gems.

(19)

tatra siddha-dehena śrī-rādhā-kṛṣṇayor niśānta-līlām smared yathā—

*niśāvasāne śrī-rādhā-kṛṣṇau śrī-vṛndā-niyukta-rasamaya-parama-vidagdha-śuka-śāri-vṛnda-
padya-paṭhana-janita-prabodhāv api gādhopagūhana-sukha-bhaṅgād asahiṣṇu tayā kṣaṇam
avakāśyamāna-jāgarau tat-tat-padya-prapaṭhita-niśāvasāna-sātaṅkau puṣpamayānanda-talpotthu-
tau sva-sva-kuñjāt tat-kālāgata-śrīmal-lalitā-viśākhādi-priya-sakhī-vṛnda-sanarma-vāg-vilāsena
sāntarānandau kakkhaty udita-jaṭilā-śravaṇāt saśaṅkau saṅga-tyāga-bhayam asahamānau tau
bhityotkanṭhākulau sva-sva-gr̥ham gacchataḥ.*

In his *siddha-dēha*, the *sādhaka* will meditate on the *niśānta-līlā* of Śrī Śrī Rādhā-Kṛṣṇa as They rest in this cottage of jewels. At the end of night, under the order of Śrī Vṛndā, a group of transcendental male and female parrots awaken Rādhā and Kṛṣṇa by reciting poetry. Although the parrots are unable to bear disrupting Rādhā-Kṛṣṇa's happiness and close embrace for even a moment, still they must awaken Them.

As that excellent poetry is being recited, Yugala Kīśorī-Kīśora awaken and, alarmed that the end of night has already come, quickly arise from Their pleasure bed of flowers. Then Lalitā, Viśākhā and other *priya-sakhīs* arrive from their respective *kuñjas* full of jokes and laughter, making the Divine Couple very blissful. But then They hear the monkey Kakkhatī speak Jaṭilā's name and become afraid. What a dilemma! They are afraid of being caught by Jaṭilā, but They also can't bear the thought of sepa-

rating! Overcome by fear and anxiety, Rādhā and Kṛṣṇa then return to Their respective homes.

Śrī Guru Praṇāma

evam krameṇa śrī-gauracandrasya śrī-rādhā-kṛṣṇayor lilām smaret. niśānta-lilā-smaraṇānantaram gurvādin daṇḍavat praṇamet yathā—

In this way, the *sādhaka* will meditate on the *lilās* of Gauracandra and Rādhā-Kṛṣṇa. At the end of his *niśānta-lilā-smaraṇa*, he will offer *daṇḍavats* to his *guru* and the other Vaiṣṇavas as follows:

*ajñāna-timirāndhasya
jñānāñjana-śalākayā
cakṣur unmilitam yena
tasmai śrī-gurave namaḥ*

I offer my respectful obeisance unto Śrī Guru. My eyes were blinded by the darkness of ignorance, and he has opened them with the torchlight of knowledge.

Śrī Gauracandra Praṇāma

(20)

iti mantram paṭhitvā śrī-gurum daṇḍavat praṇamya evam parama-guru-parātpara-guru-parameṣṭhi-guru-gosvāmi-caraṇān krameṇa daṇḍavat praṇamet. tataḥ śrī-gauracandraṁ praṇamet—

Reciting the previous *mantra* he will offer *daṇḍavats* to his *guru*, *parama-guru*, *parātpara-guru*, *parameṣṭhi-guru* and the Six Gosvāmīs. Then he will offer obeisance to Śrī Gauracandra with the following *mantra*:

*viśvambharāya gaurāya
caitanyāya mahātmane
śaci-putrāya mitrāya
lakṣmīśāya namo namaḥ*

I offer my humble obeisance again and again to that great soul who is known as Viśvambhara (maintainer of the universe), Gaura, Caitanya, Śaci-putra, the Husband of Lakṣmī and the Friend of All.

Śrī Nityānanda Praṇāma

(21)

*nityānandam aham vande
karṇe lambita-mauktikam
caitanyāgraja-rūpeṇa
pavitri-kṛta-bhūtaḥ*

I offer my humble obeisance unto Śrī Nityānanda Prabhu, who has a single pearl dangling from one of His ears. He is the elder brother of Śrī Caitanya Mahāprabhu, and the purifier of the earth.

Śrī Advaita Praṇāma

(22)

*nistāritāśeṣa-janaṁ dayāluṁ
premāmṛtābdhau parimagna-cittam
caitanya-candrāḍṛtam arcitaṁ tam
advaita-candraṁ śirasā namāmi*

With my head at His feet, I offer my humble obeisance unto the merciful Śrī Advaitacandra, whose heart is drowned in the ocean of *prema*. He delivers infinite numbers of devotees, and is honored and worshipped by Śrī Caitanyacandra.

Śrī Gadādhara and Śrī Śrīvāsa Praṇāmas

(23)

*gadādhara namaḥ tubhyaṁ
yasya gaurāṅgo jīvanam
namaḥ te śrī-śrīnivāsa-
paṇḍita prema-vigraha*

O Śrī Gadādhara! Śrī Gaurāṅga is your very life. I offer my humble obeisance unto you. Śrī Śrīvāsa Paṇḍita! You are the very form of *prema*. I also offer my humble obeisance unto you.

(24)

evam krameṇa gaura-bhakta-gaṇān daṇḍavat praṇamet.

In the same way as previously mentioned, the *sādhaka* will offer *daṇḍavats* to all the devotees of Śrī Gauracandra.

Then:

*śrī-navadvīpa-dhāmne namaḥ
śrī-gaṅgāyai namaḥ
śrī-saṅkīrtanāya namaḥ
śrī-gauḍa-maṇḍalāya namaḥ*

Śrī Rādhā-Kṛṣṇa Praṇāma

*kandarpa-koṭi-ramyāya
sphurad-indīvara-tviṣe
jagan-mohana-līlāya
namo gopendra-sūnave*

I offer my humble obeisance unto Nandanandana Śrī Kṛṣṇa, who is more charming than millions of Cupids, whose bodily splendor resembles the blue lotus, and who enchants the universes by His alluring pastimes.

(25)

*tapta-kāñcana-gaurāṅgi
rādhe vṛndāvanēśvari
vṛṣabhānu-sute devi
praṇamāmi hari-priye*

I offer my humble obeisance unto Śrī Rādhā, whose bodily complexion is like molten gold, and who is the Queen of Vṛndāvana. She is the daughter of King Vṛṣabhānu and is very dear to Śrī Kṛṣṇa.

Śrī Anaṅga Mañjarī Praṇāma

(26)

*śrī-rādhikā-prāṇa-samām kaniyasīm
viśākhikā-śikṣita-saukhya-sauṣṭhavām
līlāmṛtenocchalitāṅga-mādhurīm
anaṅga-purvām praṇamāmi mañjarīm*

I offer my most humble obeisance to Śrīmatī Anaṅga Mañjarī, whose body overflows with the sweetness of *līlāmṛta*. She has learned from Viśākhā how to serve carefully and gracefully. She is identical to the life-force of Śrī Rādhā, and she is Śrī Rādhā's younger sister.

Aṣṭa-sakhī, etc. Praṇāma

(27)

*lalitādi-parama-preṣṭha-sakhī-vṛndebhyo namaḥ
kusumikādi-sakhī-vṛndebhyo namaḥ
kastūryādi-nitya-sakhī-vṛndebhyo namaḥ
śaśimukhyādi-prāṇa-sakhī-vṛndebhyo namaḥ
kuraṅgākṣyādi-priya-sakhī-vṛndebhyo namaḥ
śrī-rūpādi-mañjarībhyo namaḥ
śrīdāmādi-sakhī-vṛndebhyo namaḥ
sarva-gopa-gopībhyo namaḥ
vraja-vāsībhyo namaḥ
śrī-vṛndā-vipinebhyo namaḥ
śrī-rāsa-maṇḍalāya namaḥ
śrī-yamunāyai namaḥ
śrī-rādhā-kuṇḍa-śyāma-kuṇḍābhyām namaḥ
śrī-govardhanāya namaḥ
śrī-dvādaśa-vipinebhyo namaḥ
śrī-vraja-maṇḍalāya namaḥ*

śrī-mathurā-maṇḍalāya namaḥ
sarvāvatārebhyaḥ namaḥ
ananta-kōṭi-vaiṣṇavebhyaḥ namaḥ

Vaiṣṇava Praṇāma

vāñchā-kalpa-tarubhyaś ca
kṛpā-sindhubhya eva ca
patitānām pāvanebhyaḥ
vaiṣṇavebhyaḥ namo namaḥ

I offer my respectful obeisance unto all the Vaiṣṇava devotees of the Lord. They are just like desire trees who can fulfill everyone's dreams, and they are full of compassion for the fallen conditioned souls.

Snāna

(28)

atha snānam ācaret yathā—nady ādau pravāhābhīmukhe tadāgādiṣu pūrvābhīmukhī tīrthāni
āhvayed yathā—

Then, one's bath shall be done as follows:

At a river or stream, facing in the direction of the current, or at a pond or lake, facing the easterly direction, one shall invoke the holy rivers thus:

gaṅge ca yamune caiva
godāvari sarasvatī
narmade sindho kāveri
jale 'smīn sannidhiṁ kuru

O Gaṅgā, Yamunā, Godāvari, Sarasvatī, Narmadā, Sindhu, Kāveri! Please become present in this water.

(29)

mahā-pāpa-bhaṅge dayālo nu gaṅge
maheśottamāṅge lasac citta-raṅge
drava-brahma-dhāmācyutāṅghryabjaje mā
pūnihina-kanye pravāhormmi-dhanye

O merciful Gaṅgā, destroyer of great sins! With a joyful heart, you always sport on the head of Lord Śiva. You are pure spirit in a liquid form, born from the feet of Lord Viṣṇu. O daughter of the Lord! You create a garland of continuous waves. O holy one, please make me pure!

(30)

*viṣṇor nābhy-ambu-madhyād vara-kamalam abhūt tasya nālī-sumeror
madhye niḥsyandamānā tvam asi bhagavati brahma-lokāt prasūtā
khād-bhraṣṭā rudra-mūrdhni praṇipatīta-jalā gām gatāsiti gaṅgā
kas tvām yo nābhivanden madhu-mathana-hara-brahma-samparka-pūtām*

O Bhagavati Gaṅgā! You have descended from the spiritual world. After being born from the water in Lord Viṣṇu's navel, you flowed through the stem of the beautiful lotus growing there and fell from the heavens onto the head of Lord Rudra. You have been purified by the touch of Lord Hari, Lord Śiva, and Lord Brahmā. Who could not praise you?

(31)

*gaṅgā gaṅgeti yo brūyāt
yojanānām śatair api
mucyate sarva-pāpebhyo
viṣṇu-lokam sa gacchati*

O Gaṅgādevi! You have descended a great distance from the spiritual world. Whoever calls out your holy name is liberated from all sins and goes to Viṣṇuloka.

(32)

After invoking the Gaṅgā, the *sādhaka* will invoke the Yamunā as follows:

*cidānanda-bhānoḥ sadā nanda-sūnoḥ
para-prema-pātri drava-brahma-gātri
aghānām lavitri jagat-kṣema-dhātri
pavitri-kriyānno vapur mitra-putri*

Śrī Yamunādevi is a transcendental manifestation of Śrī Nandanandana. She is a vessel of *prema* and has a body of liquid spirit. She is the destroyer of all sins, and she brings good fortune to the whole universe. O Daughter of the Sun, please make our bodies pure.

(33)

Then, he will invoke the blessings of Śrī Rādhā-kuṇḍa:

*rādhikā-sama-saubhāgya
sarva-tīrtha-pravandita
prasīda rādhikā-kūṇḍa
snāmi te salile śubhe*

O Śrī Rādhikā-kūṇḍa, you have obtained good fortune equal to that of Śrī Rādhā, and you are highly praised among all the holy places. I am bathing in your sacred waters. Please be gracious toward me.

Tilaka Dhāraṇa

(34-36)

*lataḥ śukla-vastre paridhāya śrī-hari-mandira-dhāraṇam kṛtvā śrī-hari-nāmākṣaram ankayed
gātre—*

Then, after dressing himself in pure, white cloth, the *sādhaka* shall write the names of Hari on his body. He shall also apply *tilaka* to the appropriate 12 places as described in this *mantra* from the *Padma Purāṇa*, *Uttara-khaṇḍa*:

*lalāṭe keśavam dhyāyen
nārāyaṇam athodare*

*vakṣaḥ-sthale mādham tu
govindam kaṇṭha-kūpake*

*viṣṇum ca dakṣiṇe kuṣau
bāhau ca madhusūdanam
trivikramam kandhare tu
vāmanam vāma-pārsvake*

*śrīdharam vāma-bāhau tu
hr̥ṣīkeśam ca kandhare
pr̥ṣṭhe tu padma-nābhām ca
kaṭyām dāmodaram nyaset*

*tat prakṣālana-toyam tu
vāsudeveti mūrdhani*

On the forehead—Keśava; on the belly—Nārāyaṇa; on the chest—Mādhava; on the hollow of the throat—Govinda; on the right side of the abdomen—Viṣṇu; on the right arm—Madhusūdana; on the right shoulder—Trivikrama; on the left side of the abdomen—Vāmana; on the left arm—Śrīdhara; on the left shoulder—Hr̥ṣīkeśa; on the upper back—Padmanābha; on the lower back—Dāmodara.

Then, after washing his hands, he shall place the remaining water on his head, while uttering *om vāsudevāya namaḥ*.

Śrī Jagannātha Miśrera Mandira Dhyāna

(37)

*pūrvavat sthirāsane sthira-cittaḥ tatrādau śrī-navadvīpa-madhye śrī-ratna-mandire ratna-
simhāsanopari bhakta-vṛnda-parisevitam śrī-śrī-kṛṣṇa-caitanya-devam gurvādi-krameṇa dhyātvā
būjayet.*

*tatrādau śrī-jagannātha-miśrasya mandiram dhyāyet—
yathā caitanyārcana-candrikāyām—*

*śrī-jagannātha-miśrasya
mandirāṅganam uttamaḥ
nānā-ratna-maṇi-yuktair
vicitra-mandira-puram*

Then, in the same way he previously meditated on his *gurus*, the *sādhaka* will sit quietly and do his *pūjā*. With a steady mind he meditates on Śrī Kṛṣṇa Caitanyadeva in a temple of jewels in Navadvīpa-dhāma. The Lord sits on a jewelled throne, and devotees serve Him on all sides. Before doing this *āhyāna* and *pūjā*, however, he will first meditate on Śrī Jagannātha Miśra's *mandira* as described in the book *Śrī Caitanyārcana-candrikā*: Along with the home of Śrī Jagannātha Miśra Mahāśaya are a beautiful temple and courtyard that are decorated with various kinds of fine gemstones.

(38)

*tan-madhye ravi-kānti-nindi-kanaka-prākāra-satorāṇam
śrī-nārāyaṇa-geham agra-vilasat saṁkīrtana-prāṅgaṇam
lakṣmy-antaḥpura-pāka-bhoga-śayana-śrī-candraśālāṁ puram
yad-gaurāṅga-harer vibhāti sukhadaṁ svānanda-samvṛhitam*

In the middle of this compound there is a temple for Śrī Nārāyaṇa that has arched doorways and golden walls more splendid than the rays of the sun. In front of the *nārāyaṇa-mandira* there is a courtyard where *kīrtana* is performed. In the inner portion of the *mandira* are the kitchen of Śrī Lakṣmidevī, a dining room, a bedroom and a *candraśālā*¹ that are all very beautiful. Śrī Gaurāṅga resides in this delightful compound, completely absorbed in His own ecstasy and possessing a form of extraordinary splendor.

(39)

*tan-madhye nava-cūḍa-ratna-kalasaṁ vrajendra-ratnāntarā
muktā-dāma-vicitra-hema-pāṭalaṁ sad-bhakti-ratnācitam
veda-dvāra-sad-aṣṭa-mṛṣṭa-maṇi-ruṭ-śobhā-kavāṭānṛvitaṁ
sac-candrātapa-padma-rāga-vidhu-ratnāmbiyan-mandiram*

A temple adorned with the jewel of pure devotion sits in the middle of this estate. Around the top of that temple are nine very beautiful jewelled pots. Sapphires decorate the interior, and strings of pearls hang from the golden ceiling. There are four doors, each divided into eight panels studded with eight types of jewels. From the ceiling, a canopy hangs from four ropes, with fringe made of rubies and moonstone dangling from it.

(40)

tan-madhye maṇi-citra-hema... acite mantrārṇa-yantrānṛvite

¹ A *candraśālā* is a small room at the top of a house for viewing the surrounding scenery.

*ṣaṭ-koṇāntara-karṇikāra-śikhara-śrī-keśaraiḥ sannibhe
kūrmākāra-mahiṣṭha-yoga-maḥaśrī-yoga-pīṭhāmbuje
rākeśāvali-sūrya-lakṣa-vimale yad-bhāti śimhāsanam*

In this *mandira* is a *yoga-pīṭha* lotus (*yantra*) made of gold, decorated with jewels, and containing the letters of the six-syllable *gaura-mantra*. It is shaped like a tortoise shell and is very beautiful. This is the place where the majestic meeting of *bhagavān* and His *bhaktas* always takes place. The center of this *yoga-pīṭha* is a hexagram that resembles the *karṇikā*, or seed-vessel, of a lotus. This *pīṭhāmbuja* is as brilliant as millions of suns and moons, and is very pure and holy.

(41)

*pārśvādhaḥ-padma-paṭi-ghaṭita-hari-maṇi-stambha-vaidūrya-prṣṭham
citra-chādāvalambī-pravara-maṇi-mahā-mauktikam kānti-jālam
tūlāntaś cina-celāsanam-udupa-mṛdu-prānta-prṣṭhopadhānam
svarṇāntaś citra-mantram vasu-hari-caraṇa-dhyāna-gamyāṣṭa-koṇam*

In this *yoga-pīṭhāmbuja* there is a throne with its lower sides inlaid with rubies, columns made of sapphires, and a backrest made of *vaidurya* stone (lapis-lazuli). It has a splendid canopy with clusters of gems and pearls suspended from it. This throne has a cotton-stuffed cloth seat, a beautiful soft moon-shaped bolster, and eight legs. The letters of the *mantra* (*klīm gaurāya namaḥ*) on this octagonal *pīṭhāmbuja* are made of gold and jewels.

(42-44)

*tan-madhye śrī-gaura-candram
vāme śrī-gadādharam
tad-dakṣiṇe 'vadhūtendram
śrīlādvaitam tataḥ smaret*

*tad-dakṣiṇe śrīnivāsam
smaret śrī-panḍitottamam
smaret śrī-bhakta-vṛndam ca
catur-dikṣu suveṣṭitam*

*śrīmad-gaura-bhakta-vṛnde
sviṇya-sviṇya-gaṇānvite
rūpa-svarūpa-pramukhe
sva-gaṇa-sthān gurūn smaret*

Then the *sādhaka* shall meditate on Śrī Gaura in the center of that throne, with Śrī Gadādhara to His left. Nityānanda Prabhu stands to His right, Śrī Advaita is just to the right of Nityānanda Prabhu, with Śrī Śrīvāsa Paṇḍita to the left of Śrī Gadādhara. Then he shall meditate on Gaurāṅga's *bhaktas*, who surround the Lord on all sides. They are divided into groups headed by different *gurus*, beginning with the group of Rūpa Gosvāmī and Svarūpa-Dāmodara.

Śrī Guru-smaraṇa and Ātma-dhyāna

(45-47)

latrāḍau śrī-guru-smaraṇam yathā sanat-kumāra-saṁhitāyām—

*śaśāṅkāyuta-saṁkāśam
varābhaya-lasat-karam
śuklāmbara-dharam divya-
śukla-mālyānulepanam*

*prasanna-vadanam śāntam
bhajanānanda-nirvṛtam
divya-rūpa-dharam dhyāyet
varadam kamalekṣaṇam*

*rūpa-pūrva-guru-gaṇān-
ugalam sevanotsukam
evam rūpam gurum dhyāyen
manasā sādhaḥ śuciḥ*

Before meditating on all the *bhaktas*, first *guru-smaraṇa* should be done as described in the *Sanat-kumāra Saṁhitā*: The *guru* is as radiant and cooling as 10,000 moons. His beautiful hands display the *mudras* of benediction and awarding fearlessness. He wears white cloth and is decorated with *candana* and a transcendental white garland. He has a very happy face, is peaceful and delights in his *bhajana*. He has a *sac-cid-ānanda* form, readily gives his blessings, and has lotus eyes. He is very handsome, with two arms and a golden complexion, and is radiant with youth (*kaiśora*). He very faithfully follows his *guru-gaṇa*, beginning with Śrīla Rūpa Gosvāmī, and is very eager to serve the Lord. In this way, with a pure mind, the *sādhaka* shall meditate on his *guru-deva*.

(48)

tat-samīpe sevotsukam ātmānam bhāvayed yathā—

*divya-śrī-hari-mandirādhyā-tilakam kaṇṭham sumālānvitam
vakṣaḥ śrī-hari-nāma-varṇa-subhagam śrīkhaṇḍa-liptam punaḥ
śuddham śubhra-navāmbaram vimalatām nityam vahantiṁ tanum
dhyāyec-chrī-guru-pāda-padma-nikṣep sevotsukām cātmanah*

The *sādhaka* shall meditate on himself as wearing *tilaka* on his forehead, a fragrant garland around his neck, with beautiful holy names and *prasādi-candana* on his chest. On his body he always wears a fine, new white cloth. In this pure transcendental body he shall approach the lotus feet of his *guru*, very eager for service.

Śrī Gaurāṅga, etc. Dhyāna, Pūjā, Mantra and Gāyatrī

(49)

*śrīman-mauktika-dāma-baddha-cikuraṁ susmera-candrānanam
śrīkhaṇḍāguru-cāru-citra-vasanam srag-divya-bhūṣāñcitam
nṛtyāveśa-rasānumoda-madhuram kandarpa-veśojjvalam
caitanyaṁ kanaka-dyutiṁ nija-janaiḥ saṁsevymānam bhaje*

Then he shall meditate on Śrī Caitanya as such: I worship the golden-hued Śrī Caitanya, whose beautiful hair has been bound with a string of pearls. His moonlike face bears a gentle, sweet smile, and His body is anointed with *candana*, *aguru* and a beautiful cloth. He is decorated with a transcendental garland and ornaments of the same nature. Absorbed in dancing, He is ecstatic from tasting the sweetness of *rasa*. He is more brilliant than the god of love, and is always being served by His devotees.

(50)

*kañjārendra-vinindi-sundara-gatiṁ śrī-pādam indivara-
śreṇī-śyāma-sad-ambaram tanu-rucā sāndhyendu-saṁmardakam
premodghūrṇa-sukañja-khañjana-madā-jin-netra-hāsyānanam
nityānandam ahaṁ smarāmi satatam bhūṣojjvalāṅga-śrīyam*

Then, the *dhyāna* of Śrī Nityānanda Prabhu: Let me always remember that brightly smiling face of Śrī Nityānanda Prabhu, whose beautiful movement ridicules the graceful gait of an elephant. His cloth resembles a cluster of blue lotus flowers and His bodily effulgence conquers the splendor of the rising moon at sunset. His *prema*-saturated rolling eyes defeat the pride of a restless *khañjana* bird (wagtail).

(51)

*sad-bhaktāli-niṣevitāṅghri-kamalam kundendu-śuklāmbaram
suddha-svarṇa-ruciṁ subāhu-yugalam smerānanam sundaram
śrī-caitanya-dṛṣaṁ varābhaya-karam premāṅga-bhūṣāñcitam
advaitam satatam smarāmi paramānandaika-kandam prabhum*

In this way, the *dhyāna* of Śrī Advaita Prabhu is done: I meditate upon that root of transcendental joy, Śrī Advaita Prabhu, whose lotus feet are always served by the *bhaktas*. He wears cloth as white as the moon or a *kunda* flower (jasmine). He has a pure golden complexion, beautiful arms and a smiling face. His eyes always lovingly gaze upon the lotus face of Śrī Caitanya Mahāprabhu. He readily grants benedictions and fearlessness to the devotees, and His lustrous body is ornamented with *prema*.

(52)

*kāruṇyaika-maranda-padma-caraṇam caitanya-candra-dyutiṁ
tāmbūlārpaṇa-bhaṅgi-dakṣiṇa-karam śvetāmbaram sad-varam
premānanda-tanum sudhā-smīta-mukham śrī-gaura-candreksaṇam
dhyāyec chrīla-gadādharam dvija-varam mādhyura-bhūṣojjvalam*

Then Śrī Gadādhara Paṇḍita Gosvāmi's *dhyāna*: I meditate on Śrī Gadādhara Paṇḍita Gosvāmi, whose lotus feet are full of the nectar of compassion. He has a lustre like that of Śrī Caitanya-candra. With His outstretched right hand, He offers *tāmbula* to the mouth of Śrī Caitanya. He dresses in fine white cloth, is the best of the *sādhus*, and is the very form of blissful love. He has a sweet, smiling face, and His eyes are addicted to gazing at the form of Śrī Gaura. He is adorned with the mood of *mādhurya-rasa*, and is the best of the twice-born.

(53)

*śrī-caitanya-padāravinda-madhu-pāḥ sat-prema-bhūṣojjvalāḥ
śuddha-svarṇa-ruco dṛg-ambu-pulaka-svedaiḥ sad-aṅga-śriyaḥ
sevopāyana-pāṇayaḥ smita-mukhāḥ śuklāmbarāḥ sad-varāḥ
śrīvāsādi-mahāśayān sukha-mayān dhyāyema tān pārṣadān*

Then: We meditate upon Śrī Śrīvāsa Thākura and his companions, who, like black bees, drink the honey from the lotus feet of Śrī Caitanya. They are radiant with *prema* and have pure golden complexions. Their beautiful bodily limbs are decorated with tears of joy, trembling, and perspiration, and their hands are always rendering *seva*. They are smiling and very happy, and are wearing white cloth. They are the best of *sādhus*.

(54)

*iti smaraṇānantaram śrī-guror ājñayā śrīman-mahāprabhuṁ ṣoḍaśopacārādibhiḥ tan-mūla-
mantreṇaiva pūjayet.
śrīman-mahāprabhu-mantroddhāro yathā ūrddhvāmnāye śrī-vyāsaṁ prati śrī-nārada-vākyaṁ
(3.14-16)*

*aho gūḍhatamaḥ praśno
bhavatā parikirtitaḥ
mantram vakṣyāmi te brahman
mahā-punya-pradam śubham*

Then, by the order of his *guru*, the *sādhaka* shall offer *pūjā* to Śrīman Mahāprabhu with the sixteen articles of worship¹ and the six-syllable *gaura-mantra*. In the *Ūrddhvāmnāya-saṁhitā*, there is a statement concerning this *gaura-mantra*, wherein Śrī Vedavyāsa says to Śrī Nārada: "O Brāhmaṇa, you have asked which *mantra* is used in worshipping Bhagavān Śrī Gaurāṅga. This question is very profound. I shall speak of this greatly pious and auspicious *mantra* to you."

¹ The sixteen *upacāras* are *āsana*, *svāgata*, *pādya*, *arghya*, *ācamaniya*, *madhuparka*, *ācamaniya*, *snāna*, *vasana*, *ābharana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*, *vandanā*.

The ten *upacāras* are *arghya*, *pādya*, *ācamana*, *madhuparka*, *punar ācamana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*.

The five *upacāras* are *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*.

(55)

*klīm gaurāya namaḥ' iti
sarva-lokeṣu pūjitaḥ
māyā-ramānaṅga-bijaiḥ
vāg-bijena ca pūjitaḥ*

*ṣaḍakṣaraḥ kīrtito 'yaṁ
mantra-rājāḥ sura-drumaḥ*

mantro yathā—klīm gaurāya namaḥ; hrīm, śrīm, klīm, aiṁ gaurāya namaḥ

"This *gaura-mantra* (*gaurāya namaḥ*) is worshipped using the *bija-mantras* of *Māyā*, *Ramā*, *Anaṅga* and *Sarasvatī*. For example, just as we say *klīm gaurāya namaḥ*, similarly we may also say *hrīm gaurāya namaḥ*, *śrīm gaurāya namaḥ*, etc. In this way, this six-syllable *mantra* is honored. When the people of the world combine *gaurāya namaḥ* with the *kāma-bija* and chant *klīm gaurāya namaḥ*, they receive the gift of divine love. I have chanted to you this *ṣaḍakṣara-mantra-rāja*, which is like a *kalpa-druma* because it fulfills all one's desires."

(56-57)

"etat pādyam, etad arghyam, etad ācamanīyam, eṣa gandhaḥ, etat puṣpam, eṣa dhūpaḥ, eṣa dipaḥ, etan naivedyam, etat pāṇīya-jalam, idam ācamanīyam, etat tāmḇūlam, etad gandha-mālyam, eṣa puṣpāñjaliḥ" ityādi.

*evam śrī-nityānanda-prabhuṁ pūjayet, śrīman-nityānanda-prabhor mantroddhāro yathā
(brahmāṇḍa-purāṇe dharāṇi-śeṣa-samvāde)—*

*iti nāmāṣṭa-śatakam
mantram niveditam śṛṇu
mayā tvayi purā proktam
kāma-bijeti samjñakam*

*vahni-bijena pūtānte
cādaḥ deva namas tathā
jāhnavi-padam tatraiva
vallabhāya tataḥ param
iti mantro dvādaśārṇaḥ
sarvatraiva manoharaḥ*

mantro yathā—klīm deva-jāhnavi-vallabhāya svāhā

Saying *etat pādyam klīm gaurāya namaḥ*, footwash is offered, and in a similar way, all the other articles of worship may be offered. In the same manner, *Śrī Nityānanda Prabhu's pūjā* shall be done. Concerning *Nityānanda Prabhu's mantra*, a statement is made in the *Brahmāṇḍa Purāṇa* during a conversation between *Śeṣa-nāga* and Mother Earth. The purport of that statement is such: At the beginning of the *mantra*, the *kāma-*

bija shall be joined with the word *deva* and serve as a salutation. Then, in the middle will be *jāhnavī*, followed by *vallabhāya* and ending with *svāhā*. This twelve-syllable *mantra* of Śrī Nityānanda Prabhu is very charming to everyone. Using this *mantra*, Śrī Nityānanda Prabhu's *pūjā* shall be done.

The *mantra* is thus: *klīm deva-jāhnavī-vallabhāya svāhā*.

(58-59)

iti mantreṇaiva pūjayet, evaṁ śrī-advaita-prabhuṁ pūjayet. atha śrī-advaita-prabhor mantroddhāro yathā pādme—

*aho gūḍhaṭamaḥ praśno
nārada muni-sattama
na prakāśyas tvayā hy etad
guhyād guhyataraṁ mahat*

*kāma-bīja-samāyuktā
advaita-vahni-nāyikā
ne 'ntā vai ṛṣi-varṇo 'yaṁ
mantraḥ sarvātīdurlabhaḥ*

mantra yathā—klīm advaitāya svāhā

Then, in the same way, Śrī Advaita's *pūjā* shall be performed using the *śrī-advaita-mantra*. In the *Padma Purāṇa* it is said: "O Nārada, Best of the Munis, you have asked a very profound question concerning the *śrī-advaita-mantra*. You should not reveal my reply at just any place, because this is very confidential knowledge. You shall know that this seven-syllable *mantra*, which is composed of the *kāma-bīja* joined with *advaita* in the dative case and followed by *svāhā* (the wife of Agni), is very difficult to obtain."

The *mantra* is thus: *klīm advaitāya svāhā*.

(60-62)

*tad-anantaram śrīman-mahāprabhoḥ śeṣa-nirmālyena śrī-gadādhara-paṇḍitaṁ pūjayet tan-
mantreṇaiva. śrī-gadādhara-paṇḍita-mantra yathā—śrīṁ gadādhārāya svāhā.*

*atha tathaiva śrī-śrīvāsādi-bhaktān guru-vargādīn mahāprabhu-nirmālyā-prasādena pūjayet.
sua-sua-nāma-caturthyantena śrī-guru-devaṁ tu tan-mūla-mantreṇaiva pūjayet.*

śrī-guru-mantroddhāro yathā bṛhad-brahmāṇḍa-purāṇe sūta-śaunaka-samvāde—

*śrīṁ gum ity eva bhagavad-
gurave vahni-vallabhā
daśārṇa-mantra-rājaś ca
sarva-kāryeṣu rakṣitā*

mantra yathā—śrīṁ gum bhagavad-gurave svāhā

tato 'vaśeṣa-nirmālyādikam gṛhṇīyāt; sthānāntare ca samsthāpya prabhu-pāda-padme puṣpāñ-jaliṁ dattvā ārātrikaṁ kuryāt. tad-antaram cāmara-vyajanādikaṁ kṛtvā śrī-guru-pāśve tiṣṭhan dhyānānukrameṇa nirikṣaṇam kṛtvā tato bahiḥ-pūjayet. bahiḥ-pūjām kṛtvānantaram sva-svā-gāyatri-mantrān japeṭ kramāt—

latrādaḥ śrī-guru-gāyatri yathā pādme—

śrīm gurudevāya vidmahe gaura-priyāya dhimahi tan no guruḥ pracodayāt

*prathamam mantra-guroḥ pūjā
paścāc caiva mamārcanam
kurvan siddhim avāpnōti
hy anyathā niṣphalam bhavet*

*dhyānādaḥ śrī-guror mūrtim
pūjādaḥ ca guroḥ pūjām
japādaḥ ca guror mantraṁ
hy anyathā niṣphalam bhavet*

Then, after Śrī Advaita Prabhu's *pūjā*, using the *prasādi* flowers, etc., from the worship of Śrīman Mahāprabhu, the *pūjā* of Śrī Gadādhara Paṇḍita Gosvāmī shall be done using the following *mantra*:

śrīm gadādhārāya svāhā

Then, in the same way (using the *prasāda* from Mahāprabhu), the *sādhaka* shall perform the *pūjā* of Śrī Śrīvāsa Paṇḍita, the *bhaktas*, and his *guru-paramparā* (down to his *parama-guru*). Speaking their individual names in the dative case, he shall offer the various articles to them. For example: *eṣa prasādi gandhaḥ śrīvāsāya namaḥ*.

For his *guru*, however, he shall use the *guru-mantra*. In the *Bṛhad Brahmāṇḍa Purāṇa*, in the conversation between Sūta Gosvāmī and Śaunaka Ṛṣi, this *guru-mantra* is described: The *bija* is *śrīm gum*, then *bhagavad gurave*, and at the end *svāhā*. This twelve-syllable *mantra* is the giver of all auspiciousness and protection.

The *mantra* is thus: *śrīm gum bhagavad gurave svāhā*

Then he shall accept that flower *prasāda*, etc., for himself. Putting that *prasāda* aside, he shall offer *puṣpāñjali* and *ārati* to the *prabhus*. Then, while standing beside his *guru* and fanning the *prabhus* with a *cāmara*, he shall sequentially meditate on each of them. (Everything described thus far is *mānasa-pūjā*.)

After that, with his external body, he shall offer *pūjā* to the *mūrtis* of Śrīman Mahāprabhu, etc. After completing the *pūjā*, he shall chant the respective *gāyatri-mantras*. First, the *guru-gāyatri* shall be chanted as given in the *Padma Purāṇa*:

śrīm gurudevāya vidmahe gaura-priyāya dhimahi tan no guruḥ pracodayāt

In *Padma Purāṇa* Śrī Bhagavān says, "If, when doing *pūjā*, you first worship your *mantra-guru* and then Me, you will attain perfection. Otherwise *pūjā* is fruitless.

Concerning *dhyaṇa*, *pūjā* and *mantra-japa*, the *guru* must always be considered first. Otherwise, all these activities are useless."

(63)

tato japa-lakṣaṇam yathā (śrī-hari-bhakti-vilāsaḥ 17.143, 129)—

*na kampayec chiro grīvām
dantān naiva prakāśayet
manaḥ-samharaṇam śaucam
maunaṁ mantrārtha-cintanam*

Then, the characteristics of *japa* are described: The *sādhaka* shall not move his head and neck about, nor show his teeth. He shall sanctify his mind by withdrawing it from the objects of the senses, pondering the meaning of the *mantra*, and maintaining silence.

(64)

*mano-madhye sthito mantro
mantra-madhye sthitam manaḥ
mano-mantram samāyuktam
etad dhi japa-lakṣaṇam*

If the *mantra* remains within the mind and the mind remains within the *mantra* (in other words, the mind and *mantra* are joined), then the characteristics of *japa* (*japa-lakṣaṇa*) are revealed to the chanter.

(65)

ntha japāṅgulyādi-niyamaḥ (śrī-hari-bhakti-vilāsaḥ 17.116-120)—

*tatrāṅguli-japam kurvan
sāṅguṣṭhāṅgulibhir japet
aṅguṣṭhena vinā karma
kṛtas tad aphalam bhavet*

Then the regulations concerning the fingers used during *japa* are described: During *japa*, both fingers and thumb are used. If the thumb is not used, the *japa* is fruitless.

(66)

*kanīṣṭhānāmikā madhyā
caturthī tarjanī matā
tisro 'ṅgulyas tri-parvā syur
madhyamā caika-parvikā*

On three fingers—the little finger, the ring finger and index finger—the three joints are touched (by the thumb), and on the middle finger, only one joint is used, thus totalling ten. This is the proper way of chanting using the joints of the fingers.

(67)

*parva-duvayam madhyamāyā
japa-kāle vivarjayet
evam merum vijānīyād
brahmaṇā dūṣitam svayam*

During *japa*, those two joints of the middle finger should be excluded. Know those two joints to be Mount Meru, which Lord Brahmā himself has previously defiled.

(68)

*ārabhyānāmikā-madhyāt
pradakṣiṇam anukramāt
tarjanī-mūla-paryantam
kramād daśasu parvasu*

Japa shall be done using the ten finger joints beginning with the middle joint of the ring finger and proceeding clockwise, ending at the root of the index finger.

(69)

*aṅgulir na viyūñjīta
kiñcit saṅkocayet talam
aṅgulīnām viyoge tu
chidreṣu sravate japaḥ*

'madhyamā caika-parvikā' ity ukteḥ kecit madhyamā-madhya-parva gṛhṇanti tan na.

While performing *japa*, the fingers must be kept together and slightly contracted at the base. If the fingers are separated, the *japa* will leak out through the holes. Some people say that the middle joint on the middle finger should be used, but that is not proper.

(70)

atha japa-kramo yathā—

*prathamam gurudevasya
mantra-gāyatrīm saṁsmaret
tataḥ śrī-gauracandrasya
gāyatrī uccāraṇam tathā*

Concerning the process of *japa*, first the *śrī-guru-mantra* and *gāyatrī* should be contemplated, and then the *gāyatrī* of Śrī Gauracandra.

(71)

*śrīlāvadhūtendrādvaita-
mantra-gāyatrīm saṁsmaret
tataḥ śrī-gadādharaśya
śrīvāsa-paṇḍitasya ca*

In that way, the *mantras* and *gāyatrīs* of Śrī Nityānanda Prabhu, Śrī Advaita Prabhu, Śrī Gadādhara Paṇḍita and Śrī Śrīvāsa Paṇḍita shall be contemplated.

(72)

*śrī-gurudevāśya mantro yathā—śrīm guṁ bhagavad-gurave svāhā
atha gāyatrī—śrīm gurudevāya vidmahe, gaura-priyāya dhimahi, tan no guruḥ pracodayāt.*

*iti śrī-guru-gāyatrī-smaraṇānantaram guru-vargān smaret; smaraṇa-kramo yathā—
śrī-guru-parama-gurur ityādi-krameṇa śva-śva-praṇāly-anusāreṇa śva-śva-parivāreśvara-
parama-parameṣṭhi-guru-paryantaṁ dhyānaṁ kṛtvā śviya-śviya-nāmāni caturthyantaṁ kṛtvā
japānantaram śrī-śrī-caitanya-mahāprabhor mantraṁ gāyatrīm ca smaret.*

The *śrī-guru-mantra* is *śrīm guṁ bhagavad-gurave svāhā*.

The *guru-gāyatrī* is *śrīm gurudevāya vidmahe gaura-priyāya dhimahi tan no guruḥ pracodayāt*.

The meaning of the *guru-gāyatrī* is that although the *guru* is actually a direct form of Śrī Hari, he is to be meditated on as being a dear one of Śrī Gauracandra. May that *guru-deva* engage us in the service of his lotus feet.

Then the *sādhaka* shall do *smaraṇa* of the other *gurus* of his *paramparā*, beginning with his *parama-guru*, and going up through his *parameṣṭhi-guru* and the head of his *parivāra* (family), chanting their individual names in the dative case. (*parama-gurave parāpara-gurave ityādi rūpe*)

After that, he shall meditate on the *mantra* and *gāyatrī* of Śrīman Mahāprabhu as such:

mantra: klīm gaurāya svāhā

gāyatrī: klīm caitanyāya vidmahe viśvambharāya dhimahi tan no gaurāḥ pracodayāt

Then, Śrī Nityānanda Prabhu:

mantra: klīm deva-jāhnavī-vallabhāya svāhā

gāyatrī: klīm nityānandāya vidmahe saṅkarṣaṇāya dhimahi tan no balāḥ pracodayāt

Śrī Advaita Prabhu:

mantra: klīm advaitāya svāhā

gāyatrī: klīm advaitāya vidmahe mahā-viṣṇave dhimahi tan no advaitaḥ pracodayāt

Śrī Gadādhara Paṇḍita:

mantra: śrīm gadādhārāya svāhā

gāyatrī: gām gadādhārāya vidmahe paṇḍitākhyāya dhimahi tan no gadādharaḥ pracodayāt

Śrī Śrīvāsa Paṇḍita:

mantra: śrīm śrīvāsāya svāhā

gāyatri: śrīm śrīvāsāya vidmahe nāradākhyāya dhīmahi tan no bhaktaḥ pracodayāt

Śrī Śrī Gaura-Gadādhara *mantra: kṛīm śrīm gaura-gadādharaḥ svāhā*

anantaram stava-praṇāmādi kṛtvā śrī-gauracandrāṣṭa-kāliya-sūtrānusareṇa smaret—

*gaurasya śayanotthānāt
punas tac-chayanāvadhi
nānopakaraṇaiḥ kuryāt
sevanam tatra sādhaḥ*

Then, after offering various *stavas* and *praṇāmas*, he shall meditate on the *aṣṭa-kāliya-līlā* of Śrī Gauracandra. In his *mānasa-deha*, he shall offer *sevā* with various articles from the time of Śrī Gaurāṅga's awakening in the morning until the Lord falls asleep at night.

Śrī Gaurāṅga's Aṣṭa-kāla-sevā

(73)

*śrī-navadvīpa-candrasya
caritāmytam adbhutam
cintyatām cintyatām nityam
mānasa-sevanotsukaḥ*

The nectarous pastimes of Śrī Navadvīpa-candra are very wonderful. Eager to serve the Lord, the *sādhaka* shall always think of these pastimes.

(74)

*niśānte gauracandrasya
śayanam ca nijālaye
prātaḥ-kāle kṛtotthānam
snānam tad-bhojanādikam*

At the end of night (*niśānta*), he shall meditate on the Lord sleeping in His own home. In the early morning (*prātaḥ-kāle*), the Lord rises from His bed, bathes and takes His meal.

(75)

*pūrvāhna-samaye bhakta-
mandire paramotsukam
madhyāhne paramāścarya-
kelīm sura-sarit-taṭe*

In the forenoon, the Lord becomes deeply absorbed in *kṛṣṇa-līlā-smaraṇa* and experiences intense feelings of separation. In the middle of the day, Mahāprabhu performs astonishing pastimes on the bank of the Gaṅgā. The *sādhaka* shall meditate on Lord Gaurāṅga in this way.

(76)

*aparāhne navadvīpa-
bhramaṇaṁ bhūri-kautukam
sāyāhne gamanaṁ cāru-
śobhanaṁ nija-mandire*

In the afternoon, Gaurahari very joyfully roams about Śrī Navadvīpa-dhāma. In the early evening, He returns to His own home, revealing His enchanting beauty.

(77)

*pradoṣe priya-vargāḍhyaṁ
śrīvāsa-bhavane tathā
niśāyāṁ smared ānandaṁ
śrīmat-saṁkīrtanotsavam*

In the late evening, He meets His dear associates at the home of Śrīvāsa Thākura, where they perform a great *saṁkīrtana* festival far into the night. The *sādhaka* shall thus blissfully meditate on Śrī Gauracandra.

Serving Śrī Rādhā-Kṛṣṇa in the Siddha-deha

(78-83)

evam śrī-caitanya-devaṁ niṣevya siddha-dehena śrī-kṛṣṇa-sevāṅgaṁ vidadhyāt. atra kārīkā—

*tac cintanādi-samaye
kuryāt tad anusārataḥ
cintanaṁ tu tayoḥ tatra
vasan guru-gaṇānvitāḥ*

*punaś cākṣuṣa-līle 'smin
siddha-dehena sādhaḥ
manasā mānasīm sevām
aṣṭa-kālocitām 11rajet*

*sādhakaḥ siddha-dehena
kuryāt kṛṣṇa-priyā-grhe
guru-rūpa-priyā-pārśve
lalitādi sakhi-gaṇe*

*nivāsaṁ yāvaṁ nityam
guru-rūpā-sakhi-yutaḥ*

*śrī-yāvaṭa-pure śrīmad-
vṛṣabhānu-pure 'pi ca*

*nandīśvara-pure rādhā-
kṛṣṇa-kunḍa-taṭa-dvaye
śrīmad-vṛndāvane ramye
śrīmad-vṛndāvaneśayoh*

*prātar ādyasṭa-samaye
sevanam tu krameṇa ca
nānopakaraṇair divyair
bhakṣya-bhojyādibhiḥ sadā
cāmara-vyajanaḍyaḥ ca
pāda-samvāhanādibhiḥ*

In the same way, the *sādhaka* shall perform *mānasi-sevā* to Śrī Śrī Rādhā-Kṛṣṇa during the eight periods of the day. He shall dwell amongst his *guru-gaṇa* and perform *līlā-smaraṇa* according to their instructions. In his mind, in his *siddha-deha*, he shall visualize himself rendering appropriate services during the various times. In his *siddha-deha*, he (she) shall always live in Yāvaṭa and Vṛṣabhānu-pura, serving in the home of Śrī Rādhā alongside her *guru-rūpā-sakhī* and the other *sakhīs* such as Śrī Lalitā, Viśākhā, etc. At Nandīśvara-pura, on the banks of Rādhā-kunḍa and Śyāma-kunḍa, and in the beautiful Vṛndāvana forest, beginning from the early morning and continuing throughout the day, she shall offer meals and other services (such as fanning with a *cāmara* and massaging the feet) to Śrī Śrī Rādhā-Kṛṣṇa.

Meditation on the Siddha-deha

(84)

*kiśorī gopa-vanītā
sarvālaṅkāra-bhūṣitā
prthu-tuṅga-kuca-dvandvā
catuḥṣaṣṭi-guṇānvitā*

The *sādhaka* shall contemplate his Vṛndāvana *siddha-deha* in this way: She is a *kiśorī-gopī* (under 15 years old), fully decorated with ornaments, having large raised breasts, and endowed with the sixty-four qualities.

(85)

*nigūḍha-bhāvā govinde
madanānanda-mohinī
nānā-rasa-kalālāpa-
śālinī divya-rūpini*

She has a secret love for Śrī Govinda that is bewildering even to Cupid himself. She speaks very sweetly and has a divine form.

(86)

*saṅgīta-rasa-saṁjāta-
bhāvollāsa-bharāṇvitā
divā-nīśam mano-madhye
dvayoḥ premā-bharākulā*

By nature she brims with the joy of singing, playing musical instruments and dancing. Day and night her heart is filled with love for Rādhā and Kṛṣṇa.

(87)

*sarva-lakṣana-sampannā
bhāva-hāvādi-bhūṣitā
guru-prasāda-janani
guru-rūpā-priyānugā
gāndharvikā-śva-yūtha-sthā
lalitādi-gaṇāṇvitā*

She has all pleasant characteristics and is adorned with feminine gestures that excite feelings of love. She is born from the mercy of her guru, and she always follows her guru-rūpā-sakhī. She remains in Śrī Rādhā's own party (yūtha) in the company of Lalitā's group (gaṇa).

(88)

*śva-yūtheśvary-anugatā
yāvaṭa-grāma-vāsinī
cintanīyākr̥tiḥ sā ca
kāma-rūpānugāmini*

She is very devoted to Śrī Rādhā, is a resident of Yāvaṭagrāma, and a follower of kāma-rūpā-bhakti (having an intense desire to serve in transcendental madhura-rati).

(89)

*cid-ānanda-rasamayī
druta-hema-sama-prabhā
sucinā-nīla-vasanā
nānālankāra-bhūṣitā*

Her body is made of cid-ānanda-rasa and is radiant like molten gold. She wears very beautiful blue clothing and is nicely decorated with various kinds of ornaments.

(90)

*śrī-rādhā-kṛṣṇayoḥ pārśva-
vartini nava-yauvanā
guru-dattasya nāmno 'syā*

*mātā vargādyā-mañjarī
pitā varga-tṛtīyākhyo
vargāntāhvayakah patih*

She always stays alongside Śrī Rādhā and Kṛṣṇa, and she is in the prime of youth. The names of her mother, father and husband are determined in this way: The mother's name is derived from the first syllable of the *sādhaka's* guru-given name. The father's name is derived from the third syllable, and the husband's comes from the last.

(91)

*nivāso yāvaṭe tasyā
dakṣiṇā mṛdāvikā hi sā
śrī-rādhā-vastra-sevāḍhyā
nānālaṅkāra-bhūṣitā*

Her home is in the village of Yāvaṭa, and she has a very graceful and delicate form. She is decorated with various lovely ornaments, and she assists in the dressing of Śrī Rādhā.

Ekādaśa-bhāva

(92-93)

*asyaiva siddha-dehasya
sāadhanāni yathā-kramam
ekādaśa-prasiddhāni
lakṣyante 'tīmanoharam*

*nāma rūpaṁ vayo veśaḥ
sambandho yūtha eva ca
ājñā sevā parākāṣṭhā
pālya-dāśī nivāsakah*

The eleven aspects of this *siddha-deha* are well known. They are as follows: name (*nāma*), complexion (or form, *rūpa*), age (*vayas*), dress (*veśa*), relationship (*sambandha*), group (*yūtha*), order (*ājñā*), service (*sevā*), divine cherished ambition (*parākāṣṭhā*), maintainer (*pālyadāśī*) and residence (*nivāsa*).

(94)

eteṣāṁ viśeṣa-lakṣaṇāny ucyante—

*śrī-rūpa-mañjarītyādi-
nāmākhyānānurūpataḥ
cintanīyaṁ yathā-yogyāṁ
svanāma vraja-subhruvām*

The particular characteristics of all these are now described, beginning with the name.

Nāma—Her name shall be one similar to that of Śrī Rūpa Mañjarī and the other *vraja-gopīs*.

(95)

*rūpaṁ yūtheśvari-rūpaṁ
bhāvanīyaṁ prayatnataḥ
trailokya-mohanam kāmōd-
dīpanam gopikā-pateḥ*

Rūpa—Her complexion (or form) is like that of Śrī Rādhā, who excites *kāma* in Śrī Kṛṣṇa and enchants the three worlds. This meditation should be done with diligence.

(96)

*vayo nānā-vidham tatra
yat tu tridaśa-vatsaram
mādhuryādbhuta-kaiśoram
vikhyātam vraja-subhruvām*

Vayas—The beautiful *vraja-gopīs* are of various ages, but the thirteenth year is an especially sweet time of youth, so that is the age to be contemplated.

(97)

*veśo nila-paṭādyaiś ca
vicitrālaṅkṛtaiś tathā
svasya dehānurūpeṇa
svabhāva-rasa-sundaraḥ*

Veśa—One should meditate on the *gopi-deha* as being dressed in beautiful blue garments that are adorned with multicolored ornaments.

(98)

*sevyā-sevaka-sambandhaḥ
svamanovṛtti-bhedaḥ
prāṇātyaye 'pi sambandham
na kadā parivartayet*

Sambandha—The relationship between the *mañjarī* and Śrī Śrī Rādhā-Kṛṣṇa is that of servant and served. The *mañjarī* would not give up that relationship even in exchange for her own life.

(99)

*yathā yūtheśvart-yūthah
sadā tiṣṭhati tad-vaśe
tathaiva sarvathā tiṣṭhed
bhūtvā tad-vaśa-vartini*

Yūtha—Just as Rādhikā's *sakhis* always remain near Her in great devotion, similarly the *mañjarī* is enchanted by Śrī Rādhā and always remains near to Her.

(100)

*yūtheśvaryāḥ śirasy ājñām
ādāya hari-rādhayoḥ
yathocitām ca śuśrūṣām
kuryād ānanda-samṃyutā*

Ājñā—Taking the order of her group leader on her head, she very happily renders appropriate services to Śrī Śrī Rādhā-Kṛṣṇa.

(101)

*cāmara-vyajana-dīnām
sarvājñā-pratipālanam
iti sevā parijñeyā
yathā-mati vibhāgaśaḥ*

Sevā—The *sevā* is divided into two classes: (1) obeying all kinds of orders (doing the needful), and (2) more specifically, a particular service like fanning with a *cāmara*, etc., which the *sādhaka* personally desires.

(102)

*śrī-rādhā-kṛṣṇayor yadvad
rūpa-mañjarikādayaḥ
prāpta nitya-sakhitvam ca
tathā syām iti bhāvayet*

Parākāṣṭhā—The meditation shall be: "Just as Śrī Rūpa Mañjarī and the other *gopis* are *nitya-sakhis* of Rādhā and Kṛṣṇa, I, too, am a *nitya-sakhi*."

(103)

*pālya-dāsi ca sā proktā
paripālyā priyamvadā
sva-mano-vṛtti-rūpeṇa
yā nitya-paricārikā*

Pālyadāsī—The *sādhaka-mañjarī* remains always under the shelter of a *nitya-sakhi* who is similar in nature to herself, who speaks very sweetly, and who maintains her in every respect.

(104)

*nivāso vraja-madhye tu
rādhā-kṛṣṇa-sthali matā
vaṁśī-vaṭaś ca śrī-nandī-
śvaraś cāpy atikautukaḥ*

Nivāsa—Those delightful places such as Vamśivaṭa, Nandīśvara and Vraja, which are the sites of Rādhā-Kṛṣṇa's daily pastimes, are the dwelling places of the *siddha-deha*.

Attachment for the Mañjarīs

(105-108)

*anaṅga-mañjarī proktā
vilāsa-mañjarī tathā
aśoka-mañjarī ceti
rasa-mañjarikā tathā*

*rasāla-mañjarī nāmnā
tathā kamala-mañjarī
karuṇā-mañjarī khyātā
vikhyātā guṇa-mañjarī*

*evam sarvāś ca vikhyātāḥ
sva-sva-nāmākṣaraiḥ parāḥ
mañjaryo bahuśaḥ rūpa-
guṇa-śīla-vayo 'nvitāḥ*

*nāma-rūpādi tat sarvaṁ
guru-dattaṁ ca bhāvayet
tatra tatra sthitā nityaṁ
bhajet śrī-rādhikā-harī*

Then, the *sādhaka-mañjarī* shall contemplate her devotion to her *mañjarī-gaṇa* (group) as follows: Anaṅga Mañjarī, Vilāsa Mañjarī, Aśoka Mañjarī, Rasa Mañjarī, Rasāla Mañjarī, Kamala Mañjarī, Karuṇā Mañjarī, Guṇa Mañjarī and others are all very famous. They possess beautiful forms, pleasing qualities, sweet personalities, and blooming youth. The *sādhaka* shall meditate on them as they have been described by his *guru*, and shall remain among them rendering *sevā* to Rādhā and Kṛṣṇa.

(109)

*bhāvayan sādḥako nityam
sthitvā kṛṣṇa-priyā-grhe
tad ājñā-pālako bhūtvā
kāleṣu aṣṭasu sevate*

The *sādḥaka* shall render *sevā* in the home of Śrī Rādhā, carrying out the orders of her *mañjari-gaṇa*, during the eight time periods of the day.

(110)

*sakhīnām saṅgini-rūpām
ātmānam bhāvanā-mayīm
ājñā-sevā-parākāṣṭhā-
kṛpālāṅkāra-bhūṣitām
tataś ca mañjari-rūpān
gurvādin api saṁsmaret*

Being decorated with the ornaments of (1) her personal order (concerning her *sevā*), (2) her cherished desire for *sevā*, and (3) the mercy of the *sakhīs*, and deeply absorbed in the conception of herself as a companion (*saṅgini*) of the *sakhīs*, she shall meditate on her *guru-varga* in their *mañjari* forms.

Lilā-smaraṇa and Gokūla-dhyāna

(111)

*atha prātaḥ-pūrvāhna-lilām smṛtvā madhyāhne saṅga-mitau rādhā-kṛṣṇau paraspara-saṅga-
janita-nānā-sāttvika-vikāra-bhūṣitau lalitādi-priya-sakhī-vṛnda-sanarma-vāg-vilāsena janita-
paramānandau nānā-rasa-vilāsa-cihnau sammagna-mānasau vihitāranya-līlau vṛndāranye
sumahiruha-mūle yoga-pīṭhopari upaviṣṭau evambhūtau rādhā-kṛṣṇau saṁsmaret.*

*prathamam ṣaḍ-dalam padmam
tad-bahir vasu-patṛakam
tad-bahir daśa-patṛam ca
daśopadala-saṁyutam*

Then, after contemplating the morning and forenoon *lilās*, the *sādḥaka* shall meditate on the midday *lilā*. Rādhā and Kṛṣṇa meet then, and due to the ecstasy of this meeting, both of Their bodies erupt with *sāttvika-vikāras* (external manifestations of inner emotional transformations). Very happily They joke with Lalitā and the other *sakhīs* and *mañjarīs*. When They see last night's love marks on each other, Their minds and hearts drown in *prema-rasa*. In this way, They very blissfully perform Their *vana-vihāra-lilā*. After that, They sit upon a jewelled throne at the base of a *kalpa-druma*.

Absorbed in this *lilā*, the *sādḥaka* shall thoroughly meditate on the midday pastimes of Rādhā-Govinda. The meditation on this lotus-shaped *yoga-pīṭha* is as such:

First, there is a six-petalled lotus; then on the outside of that are eight more petals, after that, ten more, and then ten partial petals.

(112)

*śrīmad-rādhā-kṛṣṇa-līlā-
rasa-pūrīta-vigrahaṁ
tat-tad-icchā-vaśenaivaon-
mīlitaṁ bhāti mudritaṁ*

The body of this *yoga-piṭha* lotus is full of *rādhā-kṛṣṇa-līlā-rasa*. It blooms and contracts by the desire of Kīśorī-Kīśora.

(113)

*prākārās tad-bahis tatra
dikṣu dvāra-catuṣṭayam
catuṣ-koṇāś-ca ṣaḍ-dalyām
ṣaṭ-pady-aṣṭādaśākṣari*

At the corners of the four sides surrounding the lotus are four gateways. On the eight petals are eight *kuṇjas*, and on the six petals are the 18 syllables of the *gopāla-mantra*.

(114-117)

yathā brahma-saṁhitāyām (2-4)

*sahasra-patraṁ kamalaṁ
gokulākhyam mahat padam
tat-karṇikāraṁ tad-dhāma
tad-anantāmśa-sambhavam*

*karṇikāraṁ mahad yantraṁ
ṣaṭ-koṇam vajra-kīlakam
ṣaḍ-aṅgam ṣaṭ-padī-sthānam
prakṛtyā puruṣeṇa ca*

*premānanda-mahānanda-
rasenāvasthitaṁ hi yat
jyoti-rūpeṇa manunā
kāma-bījena saṅgataṁ*

*tat-kīṇjalkam tad-amśānām
tat-patrāṇi śrīyām api*

evambhūta yoga-piṭhe śrī-śrī-rādhā-kṛṣṇau smaret.

The *Brahma-saṁhitā* describes a wonderful place known as Gokula that is shaped like a thousand-petalled lotus. The *karṇikā* (seed-pod) of the lotus is the abode of Śrī Kṛṣṇa. That lotus is manifested by a portion of the *jyoti* of Śrī Baladeva. This *karṇikā* is a great hexagonal *yantra*, wherein the *kāma-bīja* is a diamond peg in the center, accompanied by Rādhā and Kṛṣṇa. They are surrounded by the *kṛṣṇa-mantra*, then the 18-syllable *gopāla-mantra*, and then the *kāma-gāyatrī*. Surrounding that hexagonal *karṇikā* (as the filaments of the lotus) are the *aṣṭa-maṅjaris*, and beyond that the petals of the lotus are the abodes of the *sakhis*. In this way, the *yoga-piṭha-smaraṇa* of Śrī Śrī Rādhā-Kṛṣṇa is done.

Śrī Kṛṣṇa's Age, Dress, etc.

(118)

*atha śrī-kṛṣṇa-candrasya
vayo-veśādayo 'khlilāḥ
rasa-śāstrānusāreṇa
nirūpyante yathāmati*

After the *yoga-piṭha* has been established, the age, dress, etc., of Śrī Kṛṣṇa is ascertained according to information in the *rasa-śāstras*.

(119-120)

(*bhakti-rasāmṛta-sindhu* 2.1.308, 9)—

*vayaḥ kaumāra-paugaṇḍa-
kaisoraṁ iti tat tridhā*

*kaumāraṁ pañcamābdāntaṁ
paugaṇḍaṁ daśamāvadhi
āṣoḍaśāc ca kaisoraṁ
yauvanaṁ syāt tataḥ param*

Age is divided into three periods—*kaumāra*, *paugaṇḍa* and *kaisora*. The period up to the fifth year is called *kaumāra*. Age five to ten is *paugaṇḍa*, ten to sixteen is *kaisora*, and after that, *yauvana*.

(121)

*ādya-madhyānta-bhedena
kaumāradīni ca tridhā
aṣṭa-māsādhikāṁ varṣaṁ
bhāgatvena ca kīrtitaṁ*

The ages of *kaumāra*, etc., are also divided into *ādya* (beginning), *madhya* (middle) and *anta* (end). Each part of *kaumāra* and *paugaṇḍa* is made up of about one year and eight months.

tad yathā—ādya-kaumāram aṣṭa-māsādhikam eka-varṣam evaṁ madhya-kaumāram, evaṁ ca śeṣa-kaumāram; evaṁ pañcama-varṣa-paryantaṁ kaumāram jñeyam. ādya-paugaṇḍam aṣṭa-māsādhikam eka-varṣam; evaṁ madhya-paugaṇḍam; evaṁ ca śeṣa-paugaṇḍam; evaṁ ca krameṇa ṣaṣṭha-varṣam ārabhya daśa-varṣa-paryantaṁ paugaṇḍam jñeyam. ādya-kaiśoram varilha-dina-dvayottaraikādaśa-māsādhikam eka-varṣam; evaṁ madhya-kaiśoram; evaṁ śeṣa-kaiśoram; krameṇaikādaśa-varṣam ārabhya pañca-daśa-varṣa-nava-māsa-sārdha-sapta-dina-paryantaṁ kaiśoram jñeyam.

atha śrī-kṛṣṇasya vraja-lilā—tatra śrī-kṛṣṇasya vraja-lilā pañca-dinottara-ṣaṇ-māsādhika-daśa-varṣiyā jñeyā (10-6-5) atha ca (bhāg. 3.2.26)—

*ekādaśa-samās tatra
gūḍhārciḥ sabalo 'vasat*

Each part of the *kaumāra* age is 1 year and 8 months. Altogether this equals five years. From the sixth year to the tenth (*paugaṇḍa*), the divisions are of the same duration. In the *kaiśora* age, the divisions each last 1 year, 11 months, and 2 1/2 days. *Kaiśora* begins at age 11 and lasts up to the age of 15 years, 9 months, 7 1/2 days. The *vraja-lilā* of Śrī Kṛṣṇa lasts up to the age of 10 years, 6 months, and 5 days. In *Śrīmad-Bhagavatam* it is said: "Along with Śrī Baladeva, Śrī Kṛṣṇacandra lived in Vraja up to the age of 11, all the while concealing His divine power."

(123-129)

mahārāja-kumāratayā bhogātīṣayena samṛddhyā varṣa-māsa-dinānāṁ sārdatayā sārdata-sapta-dinottara-nava-māsādhika-pañca-daśa-varṣa-parimitaṁ śrī-kṛṣṇasya vayo jñeyam (15.9.7-12).

*atraiva śeṣa-kaiśore
ṣoḍaśa-hāyane sadā
vraje vihāraṁ kurute
śrīman nandasya nandanah*

*vaṁśi-pāṇiḥ pita-vāsā
indranila-maṇi-dyutiḥ
kaṇṭhe kaustubha-śobhāḍhyo
mayūra-dala-bhūṣaṇah*

*guṇjā-hāra-lasad-vakṣā
ratna-hāra-virājitaḥ
vana-mālā-dharo niṣka
śobhollasita-kaṇṭhakah*

*vāma-bhāga-sthita-svarṇa-
rekḥā-rājad-uraḥ-sthalaḥ
vaijayanti-lasad-vakṣā
gaja-mauktika-nāsikah*

*karnayor makarākāra-
kuṇḍalābhyām virājitaḥ
ratna-kaṅkana-yug ghataḥ
kaṇṭikumaṁ tilakaṁ dadhat*

*kiṅkiṇī-yukta-kaṭiko
ratna-nūpura-yuk-paḍaḥ
mālati-mallikē jāti-
yūthī ketakī-campake*

*nāgakeśara ityādi
puṣpa-mālā-svulaṅkṛtaḥ
iti veśa-dharaḥ śrīmān
dhyeyaḥ śrī-nandanandanah*

Because of having too much fun being the *vraja-rāja-kumāra*, Kṛṣṇa extended His *līlā* in Vṛndāvana half again the number of years He already lived there (10 years, 6 months, 5 days), making His age 15 years, 9 months, 7 1/2 days. Śrī Nandanandana eternally sports in Vraja (near the end of *kaiśora*'s 16 years) as a *kaiśora-gopa*.

The *kṛṣṇa-dhyāna* is as follows: In His hand He holds a flute (*vaṁśī*), He wears yellow clothing, is effulgent like a sapphire, and has the beautiful *kaustubha* jewel on His neck. The top of His head is adorned with a peacock feather, and jewelled and *guṇjā*-seed necklaces hang on His chest. A garland of forest flowers (such as *mālatī*, *mallikā*, *jāti*, *yūthī*, *ketakī*, *campaka*, *nāgakeśara*, etc.) hangs down to His lotus feet. He wears a gleaming gold ornament on His neck, and has a golden line of hair on the left side of His chest, along with the *vaijayanti-mālā*. Dangling from His nose is a valuable pearl said to come from the head of an elephant. His ears are decorated with dolphin-shaped earrings, and He wears bangles on His hands. *Tilaka* made of *kuṅkuma* beautifies His forehead. He wears *kiṅkiṇī* bells round His waist, with ankle bells on His lotus feet.

(130)

*śṛṅgam vāmodara-parisare tunda-bandhāntara-stham
dakṣe tadvan nihita-muralīm ratna-citrām dadhānaḥ
vāmenāsau sarala-laguḍam pāṇinā pīta-varṇam
līlāmbhojam kamala-nayanaḥ kampaṇan dakṣiṇena*

Then, when Kṛṣṇa goes to herd the cows, He is decorated like this: On the left side of His abdomen, the lotus-eyed Śrī Kṛṣṇa has a buffalo horn stuck in His belt, and on His right side He has placed His jewelled *muralī* flute. In His left hand He carries a straight wooden stick, and in His right He playfully twirls a yellow lotus.

Kṛṣṇa-mantras

(131)

*asyaiva kṛṣṇa-candrasya
mantrāḥ santi trayo 'malāḥ*

*siddhāḥ kṛṣṇasya sat-prema-
bhakti-siddhi-karā matāḥ*

There are three *kṛṣṇa-mantras* that are very pure and powerful; they are famous for bestowing *prema-bhakti* on their chanters.

(132)

tatrādaṁ mantroddhāro yathā sanat-kumāra-saṁhitāyām—

*hare-kṛṣṇau dvir āvṛttau
kṛṣṇa tādṛk tathā hare
hare rāma tathā rāma
tathā tādṛg ghare manuḥ*

A reference for the first *mantra* is from the *Sanat-kumāra-saṁhitā*: The words *hare kṛṣṇa* are repeated twice, and then *kṛṣṇa* and *hare* are both separately twice repeated. In the same way, *hare rāma*, *rāma* and *hare* are twice repeated.

(133)

The *mantra* is thus:

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

(134-135)

asya dhyānam yathā tatraiva—

*dhyāyēd vṛndāvane ramye
gopa-gobhir alaṅkṛte
kadamba-pādapa-cchāye
yamunā-jala-śītale*

*rādhayā sahitaṁ kṛṣṇam
vaṁśi-vādana-tat-param
tribhaṅga-lalitaṁ devaṁ
bhaktānugraha-kāraṇam*

The *dhyāna* that accompanies this *mahā-mantra* is also found in the *Sanat-kumāra-saṁhitā*: Śrī Kṛṣṇa is sporting in the cooling waters of the Yamunā, or in the shade of a *kadamba* tree in the beautiful Vṛndāvana forest. He is ornamented (surrounded) by the cows and *gopas*, and is accompanied by Śrī Rādhā. He is very skillful at playing the flute as He stands in a charming *tribhaṅga* pose, bestowing mercy and kindness upon the *bhaktas*.

(136)

*viśeṣato daśārṇo 'yaṁ
japa-mātreṇa siddhi-daḥ
pañcāṅgāny asya mantrasya
vijñeyāni manīṣibhiḥ*

Then, the 10-syllable *mantra* is described. By merely chanting this *mantra*, *siddhi* is attained. It should be known by the *pañḍitas* that there are five parts to this *mantra*.

(137-141)

*iti gautamiya-tantra-vākyāt rāga-mārge daśākṣara-gopāla-mantrasya prasiddhiḥ; tad-uddhāro
likhyate, sa yathā gautamiya-tantre—*

*khāntākṣaram samuddhṛtya
trayodaśa-svarāṇvitam
pārṇam turya-svara-yutam
chāntam dhāntam tathā dvayam*

*amṛtārṇam māmśa-yugmam
mukha-vṛttena saṁyutam
bhārṇam tu mukha-vṛttāḍhyaṁ
pavanārṇam tathaiva ca*

*bīja-śakti-samāyukto
mantro 'yaṁ samudāhṛtaḥ
gupta-bīja-svabhāvatvād
daśārṇaḥ khalu kathyate*

*brahmārṇam turya-saṁyuktam
māmśa-dvaya-samanvitam
nāda-bindu-samāyuktam
jagad-bījam udāhṛtam*

*śukrārṇam amṛtārṇena
mukha-vṛttena saṁyutam
gaganam mukha-vṛttena
proktā śaktiḥ parātparā*

In the *Gautamiya-tantra*, the ten-syllable *gopāla-mantra* used in the *rāga-mārga* is described: The letter that follows *kha* (*ga*) is joined with the thirteenth vowel (*o*) forming *go*. The fourth vowel (*i*) is then joined with *pa*, making *pī*. These are followed by the letters *ja*, *na*, *va*, *lla*, *bhā* and *ya*. The *bīja* (*klīm*) and *śakti* (*svāhā*) are then added.

10-syllable *mantra*—*klīm gopījana-vallabhāya svāhā*

18-syllable *mantra*—*klīm kṛṣṇāya govindāya gopījana-vallabhāya svāhā*

(142)

*phullendivara-kāntim indu-vadanam barhāvataṁsa-priyam
śrīvatsāṅkam udāra-kaustubha-dharam pītāmbaram sundaram
gopinām nayanotpalārcita-tanum go-gopa-saṅghāvṛtam
govindam kala-veṇu-vādana-param divyāṅga-bhūṣam bhaje*

The *dhyāna* that is to accompany the chanting of these two *mantras* is also described in the *Gautamiya-tantra*: I worship Govinda, whose beautiful complexion resembles a fully blossomed blue lotus. He has a moonlike face and is very fond of wearing a peacock feather in His hair. He bears the golden *śrīvatsa* line of hairs on His chest along with the splendid *kaustubha* jewel. He wears yellow cloth, is extraordinarily handsome, and His body is adored by the lotus eyes of the *gopīs*. He is adorned with celestial ornaments and surrounded by the cows and His *gopa* friends. He loves to play His sweet-toned flute.

Kāma-gāyatri

(143-144)

atha kāma-gāyatri-mantroddhāro yathā svāyambhuvāgame—

*klīm tataḥ kāma-devāya
vidmahe ca padam tataḥ
tataś ca puṣpa-bāṇāya
dhīmahi padam tataḥ*

*tatas tan no 'naṅga iti
tataś caiva pracodayāt
eṣā vai kāma-gāyatri
caturviṁśākṣarī mātā*

The reference for the *kāma-gāyatri-mantra* is found in the *Svāyambhuva-āgama*: first *klīm*, then *kāmadevāya*, then *vidmahe*, then *puṣpa-bāṇāya*, then *dhīmahi tan no 'naṅgaḥ*, then *pracodayāt*. This is the 24-syllable *kāma-gāyatri*.

The *mantra* is thus:

klīm kāmadevāya vidmahe puṣpa-bāṇāya dhīmahi tan no 'naṅgaḥ pracodayāt

(145)

*kṛīḍāsakto madana-vaśa-go rādhayālīṅgitāṅgaḥ
sabhru-bhaṅgaḥ smita-suvadano mugdha-nepathya-śobhaḥ
vṛndārāṇye prati-nava-latā-sadmasu prema-pūrṇaḥ
pūrṇānando jayati muralīm vādayāno mukundaḥ*

In the *Svāyambhuva-āgama-sāstra* the *dhyāna* for the *kāma-gāyatri* is described: Full of ecstasy, Śrī Mukunda triumphantly plays on His *muralī* flute as He roams from grove

to grove in the Vṛndāvana forest. His beautiful body is dressed in charming clothing and is being embraced by Śrī Rādhā. Her love completely subjugates Him, and He is addicted to His sporting with Her. He is full of love for Her, and sometimes He contracts the eyebrows on His smiling, handsome face in a way that reveals His lustful mood.

Śrī Rādhā's Age, Dress, etc., and Mantra-gāyatri

(146)

yathā bṛhad-gautamīya-tantre—

*devī kṛṣṇa-mayī proktā
rādhikā para-devatā
sarva-lakṣmī-mayī sarva-
kāntiḥ sammohini parā*

Then, the age, form, dress, etc., of Śrī Rādhā is determined. In *Bṛhad-gautamīya-tantra* it is said: Śrī Rādhā is known as Devī, Kṛṣṇamayī, Supreme Goddess in whom all Lakṣmīs reside; Her beauty and charm defeat that of all others.

(147-149)

rk-parīṣiṣṭe ca—

*rādhayā mādhave devo
mādhavenaiva rādhikā
vibhrājante janeṣvā*

mātsye ca—

*vārāṇasyām viśālākṣī
vimalā puruṣottame
rukmiṇī dvāravatyām tu
rādhā vṛndāvane vane*

pādme ca (u. nī. 4.5)—

*yathā rādhā priyā viṣṇoḥ
tasyāḥ kuṇḍam priyam tathā
sarva-gopīṣu saivaikā
viṣṇor atyanta-vallabhā*

In a supplement to the *Rg-veda* it is said: Among all people, Rādhikā and Mādhava together are the most beautiful. In the *Matsya-purāṇa*: In Vārāṇasī, She is known as Śrī Viśālākṣī, and in Puruṣottama-kṣetra, She is called Śrī Vimalā. In Dvārakā, She is Śrī Rukmiṇī, and as the queen of the Vṛndāvana forest, She is called Śrī Rādhā.

In the *Ujjvala-nīlamanī*, a statement taken from the *Padma-purāṇa* says: Just as Śrī Rādhā is the most beloved of Śrī Kṛṣṇa, similarly Śrī Rādhā-kuṇḍa is also very dear. Among all the *gopīs*, Śrī Rādhā is the dearest lover of Śrī Kṛṣṇa.

(150-152)

(u. nī. 4.3-4, 6-7)—

*mahā-bhāva-svarūpeyaṁ
guṇair ativarīyasi
gopālottara-tāpanyāṁ
yad gāndharveti viśrutā*

*hlādinī yā mahā-śaktiḥ
sarva-śakti-varīyasi
tat-sāra-bhāva-rūpeyaṁ
iti tantrē pratiṣṭhitā*

*suṣṭhu-kānta-svarūpeyaṁ
sarvadā vārṣabhānavī
dhyta-ṣoḍaśa-śṛṅgārā
dvādaśābharaṇānvitā*

In the *Rādhā-prakarṇa* of *Ujjvala-nīlamanī* it is said: Śrī Rādhikā's body is composed of *mahā-bhāva*. The greatest of all *śaktis* is the *hlādinī-śakti*. Therefore it is called *mahā-śakti*. Of that, the essence is *mādana*, which is the zenith of *mahā-bhāva*. Śrī Rādhā is the embodiment of that highest *mahā-bhāva*. This conclusion is well established.

In the *Gopālottara-tāpanī*, She is glorified as Gāndharvā. This daughter of Vṛṣabhānu has a very beautiful form and wears 16 items of beautification (*śṛṅgāra*) and 12 types of ornaments (*ābharaṇa*).

(153)

atra suṣṭhu-kānta-svarūpā, yathā śrī-kṛṣṇa-vākyaṁ (u. nī. 4.8)—

*kacās tava sukuñcitā mukham adhira-dirgheksaṇaṁ
kaṭhora-kuca-bhāg-urāḥ kṛāśima-śālī madhya-sthalaṁ
nate śīrasi dorlate karaja-ratna-ramyau karau
vidhūnayati rādhike trī-jagad eṣa rupotsavaḥ*

An example concerning Her beautiful form is given in *Ujjvala-nīlamanī*, wherein Śrī Kṛṣṇa says, "O Rādhē! The locks of Your hair curl beautifully, and You have a lotus-like face with elongated restless eyes. Your chest is adorned with lovely large and firm breasts. Your waist is attractively slender, Your head is bowed slightly in modesty, and Your fingernails are like rows of jewels. Your beautiful form is a festival of elegance and sweetness that crushes the vanity of the three worlds."

(154)

dhṛta-ṣoḍaśa-śṛṅgārā yathā (u. nī. 4.9)—

*snātā nāsāgra-jāgran-maṇi-rasita-paṭā sūtrīṇi baddha-veṇi
sollāṃsā carcitāṅgī kusumita-cikura sragvīṇi padma-hastā
tāmbūlāsyoru-bindu-stavakita-cibukā kajjalākṣi sucitrā
rādhālaktojjvalāṅghriḥ sphuriti tilakini ṣoḍaśa-kalpiniyam*

Concerning Her sixteen items of beautification, Subala says to Śrī Kṛṣṇa, "After bathing, Śrī Rādhikā decorates the tip of Her nose with an effulgent jewel. She dresses in blue clothing, with a sash (*nivibandhana*) around Her waist. Her hair is plaited and She wears ornaments on Her ears. Her limbs are smeared with camphor, musk and sandal paste. She wears flowers in Her hair and a garland around Her neck. In Her hand She playfully carries a lotus flower. In Her mouth She has *tāmbula*, and on Her chin a dot of musk. She wears *kajjala* around Her eyes and on Her cheeks are musk-paintings of dolphins, etc. The bottoms of Her lotus feet are painted red and She wears *tilaka* on Her forehead."

(155)

dvādaśābharaṇāśritā yathā (u. nī. 4.10)—

*divyaś cūḍāmaṇindraḥ puraṭa-viracitāḥ kuṇḍala-dvandva-kāñci-
niṣkāś cakri-śalākā-yuga-valaya-ghaṭāḥ kaṇṭha-bhūṣormikāś ca
hārās tārānukāra bhujā-kaṭaka-tulākoṭayo ratna-klṛptās
tuṅgā pādāṅguriya-cchavir iti ravibhir bhūṣaṇair bhāti rādhā*

Concerning Her twelve ornaments, Subala says, "Śrī Rādhikā wears a diamond on Her head, golden earrings on Her ears, and tiny golden bells around Her hips. A golden locket hangs around Her neck. She wears a *cakri-śalākā*¹ over Her ears, bangles on Her hands, and a necklace around Her throat. There are rings on Her fingers and a group of star-like necklaces on Her bosom. She is adorned with jewelled armlets, jewelled ankle bells and radiant toe rings. She is very beautiful wearing these twelve ornaments."

(156-159)

*madhye vayasī kaiśora eva tasyāḥ sthitiḥ. pūrvavad divasa-gaṇanayā viṃśati-dinottara-
pañca-māsādhika-nava-varṣa-parimitam madhya-kaiśoram vayaḥ (9-5-20); rāja-kumāritvād
bhogātīṣayena samṛddhyā varṣa-māsa-dinānām sārḍhatayā pañca-daśa-dinottara-māsa-dvayū-
dhika-caturdaśa-varṣa-parimitam vayo 'syāḥ jñeyam (14-2-15).*

*asyā madīyatā-bhāvo
madhu-snehas tathaiva ca*

¹ A *cakri-śalākā* is an elaborate ornament that encircles the entire ear and fastens at the top.

*mañjiṣṭhākhyo bhaved rāgaḥ
samarthā kevalā ratih*

*kandarpa-kautukam kuñjam
gṛham asyās tu yāvaḥ
mātāsyāḥ kīrtidā proktā
vṛṣabhānuḥ pitā smṛtaḥ*

*abhimanyuḥ patis tasyā
durmukho devarah smṛtaḥ
jaṭilākhyā smṛtā śvaśrur
nanandā kuṭilā matā*

*yathā syur nāyakāvasthā
nikhilā eva mādhave
tathaiva nāyikāvasthā
rādhāyām prāyaśo matāḥ*

Śrī Rādhā's age is in the middle of the *kaiśora* period. Just as previously, Kṛṣṇa's age was increased by half again, so Rādhā's age is increased to 14 years, 2 months and 15 days. She has a strong feeling that Kṛṣṇa belongs to Her (*madiyatā-bhāva*), as well as *madhu-sneha* (a very sweet affectionate mood). Her love for Kṛṣṇa is pure, powerful and lasting, and She has various *kuñjas* for Her pastimes with Him. Her home is in Yāvaṭagrāma, Her mother's name is Kīrtidā, and Her father's Vṛṣabhānu. Her husband's name is Abhimanyu, Durmukha is Her brother-in-law, Jaṭilā is Her mother-in-law, and Kuṭilā is Her sister-in-law. Just as Śrī Kṛṣṇa always exists as the *nāyaka* (heroic lover), Śrī Rādhikā is forever the principal *nāyikā* (heroine).

(160-165)

(u. nī. 4.50-54)—

*tasyā vṛndāvaneśvaryaḥ
sakhyah pañca-vidhā matāḥ
sakhyaś ca nitya-sakhyaś ca
prāṇa-sakhyaś ca kāścana
priya-sakhyaś ca parama-
preṣṭha-sakhyaś ca viśrutāḥ*

*sakhyah kusumikā-vindhyā-
dhanīṣṭhādyāḥ prakīrtitāḥ
nitya-sakhyaś ca kastūri-
maṇi-mañjarikādayaḥ*

*prāṇa-sakhyah śaśimukhi-
vāsanti-lāsikādayaḥ
gatā vṛndāvaneśvaryaḥ
prāyeṇemāḥ svarūpatām*

*priya-sakhyah kuraṅgākṣi
sumadhyā madanālasā
kamalā mādhuri mañju-
keśi kandarpa-sundari
mādhavi mālati kāma-
latā śaśikalādayah*

*parama-preṣṭha-sakhyas tu
lalitā sa-viśākhikā
sa-citrā campakalatā
tuṅgavidyendulekhikā
raṅgadevī sudevī cety'
aṣṭau sarva-gaṇāgrimāḥ*

(u. ni. 3.61)—

*yūthādhipātve 'py aucityam
dadhānā lalitādayah
sveṣṭa-rādhādi-bhāvasya
lobhāt sakhya-ruciṁ dadhuḥ*

Śrī Rādhā's *sakhīs* are of five types: *sakhī*, *nitya-sakhī*, *prāṇa-sakhī*, *priya-sakhī*, and *parama-preṣṭha-sakhī*. Kusumikā, Vindhyā, Dhaniṣṭhā and others are known as *sakhīs*. Kastūrikā, Maṇi Mañjarī, etc., are known as *nitya-sakhīs*. Śaśimukhī, Vāsantī, Lāsikā, etc., are known as *prāṇa-sakhīs*. These *gopīs* usually have forms (or natures) similar to Śrī Rādhā.

Kuraṅgākṣī, Sumadhyā, Madanālasā, Kamalā, Mādhuri, Mañjukesī, Kandarpa-sundari, Mādhavi, Mālati, Kāmalatā and Śaśikalā, etc., are *priya-sakhīs*.

Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Raṅgadevī and Sudevī are the *parama-preṣṭha-sakhīs*. These eight *gopīs* are chief amongst them all. They are worthy of being *yūtheśvarīs* (group leaders) themselves, but because they love Rādhā so much, they would rather be Her *sakhīs*.

(166)

madīyatā-bhāva-lakṣaṇam yathā—

*śṛṅgāra-rasa-sarvasvaḥ
kṛṣṇaḥ priyatamo mama
iti yaḥ prauḍha-nirbandho
bhāvaḥ sa syān madīyatā*

The characteristic of *madīyatā* is such: "Śrī Kṛṣṇa, whose mood is very romantic, is my all-in-all." This unwavering *bhāva* is called *madīyatā*.

(167)

udāharaṇam yathā

*śikhi-piñcha-lasan-mukhāmbujo
muralivān mama jīvaneśvaraḥ
kva gato 'tra vihāya mām ito
vada nārāyaṇa sarva-vittama*

An example is such: Śrī Rādhikā says, "O Nārāyaṇa, Knower of Everything! Śrī Kṛṣṇa, who wears an array of peacock feathers in His hair, plays a flute, and has a very beautiful lotus face, is the Lord of my life. He has now disappeared from this place. Please tell me where He has gone!"

(168)

*bhuja-catustayam kvāpi
narmanā darśayann api
vṛndāvaneśvari-premnā
dvi-bhujah kriyate hariḥ*

One day, just for fun, Śrī Kṛṣṇa displayed His four-armed form before Śrī Rādhā, but Her pure love forced Him to resume His two-armed form.

(169)

yathā (u. nī. 5.7)—

*rāsārambha-vidhau niliya vasaṭā kuñje mṛgākṣi-gaṇair
dṛṣṭam gopayitum samuddhura-dhiyā yā suṣṭhu saṁdarśitā
rādhāyāḥ praṇayasya hanta mahimā yasya śrīyā rakṣitum
sā śakyā prabhaviṣṇunāpi hariṇā nāsic catur-bāhutā*

One day, in the Spring season, Śrī Kṛṣṇa was performing *rāsa-līlā* with the doe-eyed *gopīs* near Govardhana Hill. Wanting to begin a different pastime, He entered the forest and hid from them in a *kuñja*. Suddenly, as He was watching for them, He discovered that the *gopīs* had surrounded Him on all sides and He had no way of escape.

Being very clever, He decided to trick them by displaying His four-armed form. He did this and then remained motionless. Seeing that the object of their love had transformed into a *nārāyaṇa-mūrti*, the *gopīs* offered obeisance and prayed that they may see Kṛṣṇa again.

Then, because of the wonderful power of Rādhā's love, He revealed His two-armed form to Her alone. In the presence of Her love, He was unable to retain His four-armed form.

(170-171)

madhu-sneha-lakṣaṇam yathā (u. nī. sthāyibhāva-prakaraṇe 14.93-94)—

*madīyatātīśaya-bhāk
priye sneho bhaven madhu*

*svayaṁ prakāṣa-mādhuryo
nānā-rasa-samāhṛtiḥ
mattatoṣma-dharaḥ sneho
madhu-sāmyān madhūcyate*

The characteristics of *madhu-sneha* are now described: That type of affection wherein the lover says of the beloved, "He is mine" is called *madhu-sneha*. This *bhāva* has no comparison in sweetness. It is the meeting place of various *rasas*, and is characterized by a passionate drunkenness and pride. *Madhu* (honey) is by nature very sweet and is mixed with the nectars of various flowers; when swallowed, it produces both heat and drunkenness. Thus, this type of *sneha* (affection) is known as *madhu-sneha*.

(172)

udāharaṇaṁ yathā (u. nī. 14.95)—

*rādhā snehamayena hanta racitā mādhurya-sāreṇa sā
saudhiva pratimā ghanāpy uru-guṇair bhāvoṣmaṇā vidrutā
yan-nāmany api dhāmani śravaṇayor yāti prasaṅgena me
sāndrānandamayī bhavaty anupamā sadyo jagad-vismṛti*

Śrī Kṛṣṇa said to Subala, "Alas, Śrī Rādhā is so full of the sweetest affection that She is like a *mūrti* made of nectar. Possessing very deep transcendental qualities, She has melted like butter in the fire of eagerness for Me. If I simply hear Her name, I swoon with rapture and forget everything."

(173)

māñjiṣṭha-rāga-lakṣaṇaṁ yathā (u. nī. 14.139)—

*ahāryo 'nanya-sāpekṣo
yaḥ kāntyā varddhate sadā
bhaven māñjiṣṭha-rāgo 'sau
rādhā-mādhavayor yathā*

The type of *rāga* (attachment) that is never destroyed (like the blue safflower never withers) and is completely independent is *māñjiṣṭha-rāga*. This is the *rāga* shared by Rādhā and Kṛṣṇa.

(174)

udāharaṇaṁ yathā (u. nī. 14.141)—

*dhatte drāg anupādhi janma vidhinā kenāpi nākampate
sūte 'ty āhita-saṅcayair api rasam te cen mītho vartmane
rddhim saṅcinute camatkṛti-karoddāma-pramodottarām
rādhā-mādhavayor ayaṁ nirupamaḥ premānubandhotsavaḥ*

Śrī Paurṇamāsī said to Śrī Nāndīmukhī: "The love between Rādhā and Mādhava is a festival of endless and unwavering bliss. Its equal does not exist in either the spiritual or material worlds. It appears instantly and is never disturbed by anything. Due to so much grief from fear of Their elders, They have had to devise various clever means for meeting together, and a very special flavor of ever-increasing *rasa* has arisen."

(175-176)

samarthā-rater lakṣaṇam yathā (u. nī. 14.52)—

*kañcid-viśeṣa-māyāntyā
sambhogeccchā yayābhitaḥ
ratyā tādātmyam āpannā
sā samartheti bhāṇyate*

*sva-svarūpāt tadyād vā
jātā yat kiñcid anvayāt
samarthā sarva-vismāri-
gandhā sāndratamā matā*

The characteristics of *samarthā-rati* are as follows: Among *samarthā-rati*, *samañjasā-rati* and *sādhāraṇī-rati*, *samarthā-rati* has an indescribable quality—namely, the ability to bring Śrī Kṛṣṇa completely under its control. This *rati* and the desire for union with Kṛṣṇa are inseparable. From the faintest aroma of this *rati*, the *gopīs* who have attained it (as a result of their own natures or from hearing about Kṛṣṇa) completely forget their shyness and family traditions. This mood is so intense that no other *bhāva* has a chance to enter their minds.

(177)

udāharaṇam yathā (u. nī. 14.54, 55, 57)—

*prekṣyāśeṣe jagati madhurām svām vadhūm śaṅkayā te
tasyāḥ pārśve gurubhir abhitas tvat-prasaṅgo nyavāri
śrutvā dūre tad api bhavataḥ sā tulā-koṭi-nādam
hā kṛṣṇety aśruta-caram api vyāharanty unmadāsīt*

An example of *samarthā-rati* is such: Śrī Vṛndā told Śrī Kṛṣṇa about a certain young newlywed girl in Vraja who, upon hearing the jingling of Kṛṣṇa's ankle bells for the first time, became completely maddened with love. Vṛndā said, "In order to protect their beautiful newlywed daughters, all the elders in Vraja-maṇḍala have prevented them from hearing any discussion about You. Even so, when that certain newlywed first heard the sound of Your ankle bells from a distance, She cried 'Hā Kṛṣṇa' and became mad."

(178)

*sarvādbhuta-vilāsormi-camatkāra-kara-śriyaḥ
sambhogeccchā-viśeṣo 'syā rater jātu na bhidyate*

ity asyām kṛṣṇa-saukhyārtham eva kevalam udyamah

There is never any perceivable difference between *samarthā-rati* and the desire for union. It is astonishingly profound and wonderful in its ability to subdue Kṛṣṇa by its waves of deep pleasure. A *gopī* having this *rati* totally dedicates her mind, body and words to Kṛṣṇa's happiness. She hasn't even the slightest tinge of desire for her own satisfaction.

(179)

*iyam eva ratiḥ prauḍhā
mahābhāva-daśām vrajet
yā mṛgyā syād vimuktānām
bhaktānām ca variyasām*

When *samarthā-rati* has fully matured, it enters the state of *mahā-bhāva*. For this reason, the chiefs among the *muktas* and *bhaktas* are constantly striving for it (but rarely attain it).

(180)

yathā śrī-daśame (10.47.58)—

*etāḥ param tanu-bhṛto bhuvi gopa-vadhvo
govinda eva nikhilātmani rūḍha-bhāvāḥ
vāñchanti yad bhava-bhiyo munayo vayaṁ ca
kiṁ brahma-janmabhir ananta-kathārasasya*

When Śrī Uddhava Mahāśaya first witnessed the *mahā-bhāva* of the *gopīs*, he loudly proclaimed, "Among all births one could take on this earth, that of a *vraja-gopī* is the most fruitful. Why? Because these young girls have obtained *mahā-bhāva* for the Soul of the Universe, Śrī Govinda! Those desiring liberation because of fear of this material world, the *munis* who are already liberated, as well as we *bhaktas* are always trying to attain this loving mood, but none of us are able. Alas, without having an attachment for the nectar of *kṛṣṇa-kathā*, what is the use of occupying even the post of Lord Brahmā?"

(181)

śrī-rādhā-mantroddhāro yathā gaurī-tantre—

*śrī-nāda-bindu-samyuktā
tathāgnir mukha-vṛtta-yuk
caturthī vahni-jāyāntā
rādhikāṣṭākṣaro manuḥ*

In the *Gaurī-tantra* a description of the *śrī-rādhā-mantra* is given: Śrī is joined with *anusvara* (śrīm); then the letter *a* is joined with *anusvara* and the letter *ra* (*rām*). Rādhikā

in the dative case (*rādhikāyai*) follows, and then it ends with *svāhā*. This is the eigth syllable *śrī-rādhā-mantra*.

The *śrī-rādhā-mantra* is:

śrīm rām rādhikāyai svāhā

The *śrī-rādhā-gāyatrī* is:

śrī-rādhikāyai vidmahe, prema-rūpāyai dhīmahi, tan no rādhā pracoday

(182)

asyā dhyānam yathā tatraiva—

*smerām śrī-kuṅkumābhām sphurad-aruṇa-paṭa-prānta-klṛptāvaguṇṭhām
ramyām veśena veṇī-kṛta-cikura-śikhālambi-padmām kiśorīm
tarjjany-aṅguṣṭha-yuktyā hari-mukha-kamale yuñjatiṁ nāgavalli-
pamām kaṇṭhāyātākṣiṁ tri-jagāti madhurām rādhikām arcayāmi*

The *śrī-rādhā-dhyāna* is described in the *Gaurī-tantra* as follows: I worship Rādhikā, whose lotus mouth is slightly smiling, and who has a beautiful saffron-ored complexion. She is attractively clothed in a crimson dress, the border of wh^{ich} serves as Her veil. From Her plaited hair a lotus flower dangles, and with Her thu^{mb} and forefinger She offers *tāmbula* to the lotus mouth of Śrī Kṛṣṇa. She has lovely e^{ar} gated ears and eyes, and is the sweetest person in all the three worlds.

(183-186)

*lapta-hema-prabhām nila-
kuntala-baddha-mallikām
śarac-candra-mukhiṁ nṛtya-
cakorī-cañcalekṣaṇām*

*bimbādhara-smita-jyotsnām
jagaj-jivana-dāyikām
cāru-ratna-stanālambi-
muktādāma-vibhūṣaṇām*

*nitamba-nila-vasanām
kinkinī-jāla-maṇḍitām
nānā-ratnādi-nirmāṇa-
ratna-nūpura-dhārīṇīm*

*sarva-lāvanya-mugdhāṅgīm
sarvāvayava-sundarīm
kṛṣṇa-pārsva-sthitām nityām
kṛṣṇa-premaika-vigrahām*

*ānanda-rasa-sammagnām
kiśorīm āśraye vane*

In another *śāstra*, a different type of *śrī-rādhā-dhyāna* is described: I take shelter of that youthful *kiśorī-gopī* Śrī Rādhikā in the forest of Vṛndāvana. She has a beautiful bodily color like molten gold, and in Her bluish-black hair a chaplet of *mallikā* flowers (jasmine) is tied. Her face is like the autumn moon, and Her restless eyes are like dancing *cakorī* birds. Her lips are beautifully red like the *bimba* fruit, and from them a sweet smile shines like moonlight. She is the giver of life to the whole world. A string of pearls rests on Her lovely breasts, and around the lower part of Her body She wears a blue dress, with a *kiritaṇi-mālā* adorning Her hips. On Her lotus feet She wears jewelled ankle bells. She is very graceful and all parts of Her body are extremely beautiful. She is the very form of love of Kṛṣṇa and is always alongside Him, completely drowned in *ānanda-rasa*.

(187)

*saurīm raktāmbarām ramyām
sunetrām susmitānanām
śyāmām śyāmākhilābhīṣṭām
rādhikām āśraye vane*

Elsewhere that *dhyāna* is as follows: I take shelter of Śrī Rādhikā, the daughter of Śrī Vṛṣabhānu, in the delightful forest of Vṛndāvana. She wears a beautiful crimson dress, has lovely eyes, a smiling face, and a dazzlingly bright cream-colored complexion. The whole world adores Her beautiful features.

(188)

*vinā rādhā-prasādena
kṛṣṇa-prāptir na jāyate
tataḥ śrī-rādhikā-kṛṣṇau
smaraṇiyau susaṁyutau*

Without pleasing Śrī Rādhā, it is impossible to obtain Śrī Kṛṣṇa. Therefore, we should always remember Rādhā and Kṛṣṇa together.

(189)

yathā bhaviṣyottare—

*prema-bhaktau yadi śraddhā
mat-prasādam yadicchasi
tadā nārada bhāvena
rādhāyārādhako bhava*

In the *Bhaviṣyottara-purāṇa*, Śrī Kṛṣṇa says, "O Nārada, if you have strong faith in *prema-bhakti* and you truly want to satisfy Me and obtain My mercy, then you please become a loving devotee of Śrī Rādhā."

(190)

tathā ca nāradiye—

*satyaṁ satyaṁ punaḥ satyaṁ
satyaṁ eva punaḥ punaḥ
vinā rādhā-prasādena
mat-prasādo na vidyate*

Similarly, in the *Nāradiya-purāṇa*, Śrī Kṛṣṇa says, "O Nārada, I solemnly declare to you again and again and again that without the mercy of Śrī Rādhā, My mercy does not arise."

(191)

*śrī-rādhikāyāḥ kārūṇyāt
tat-sakhī-saṁgatim iyāt
tat-sakṣīnām ca kṛpayā
yoṣid-aṅgam avāpnuyāt*

By the mercy of Śrī Rādhikā, the *sādhaka* gets the association of Rādhikā's *sakhī-gaṇa*. By the mercy of that *sakhī-gaṇa*, one obtains birth as a young girl in Vraja.

Descriptions of the Aṣṭa-sakhīs

Śrī Lalitā Sakhī

(192-197)

*anaṅga-sukhadākhyo 'sti
kuñjas tasyottare dale
vijñeyo 'yaṁ tadid-varṇo
nānā-puṣpa-drumāvṛtaḥ*

*lalitānandado nityam
uttare kuñja-rājakaḥ
gorocanābhā lalitā
tatra tiṣṭhati nityaśaḥ*

*mayūra-piñcha-saḍṣo-
vasanā kṛṣṇa-vallabhā
khaṇḍitā-bhāvam āpannā
rati-yuktā harau sadā*

*candra-tāmbūla-sevāḍhyā
divyābharāṇa-maṇḍitā
sapta-vimśaty-aho yuktā-
ṣṭa-māsa-manu-hāyanā (14-8-27)*

*asyā vayah-pramāṇam yat
pitā mātā viśokakah
śāradā ca patir yasyā
bhairavākhyo mato budhaiḥ*

*svarūpa-dāmodaratām
prāptā gaura-rase tu iyaṁ
iyaṁ tu vāma-prakharā
gṛham asyās tu yāvaṇe*

Next, the particular characteristics of the *aṣṭa-sakhis* are given, beginning with Śrī Lalitā Sakhi. On the northern petal of Anaṅga-sukhada Kuñja, there is a beautiful *kuñja* covered with various kinds of flowers and trees. This place is known as Lalitānandada Kuñja and is the color of lightning. The lovely Lalitā Sakhi always lives here. She has a beautiful bright yellow (*gorocanā*) complexion and wears a dress the color of peacock feathers. She is adorned with celestial ornaments and personifies the type of *bhāva* known as *khaṇḍitā*. She and Śrī Kṛṣṇa are very, very dear to each other and her *sevā* is to bring camphor and *tāmbūla* to Him. Her age is 14 years, 8 months and 27 days. In the opinion of the *paṇḍitas*, her father's name is Viśokaka, her mother's Śāradā, and her husband's Bhairava Gopa. Her home is in Yāvaṇa and her nature is *vāma-prakharā*. In *gaura-lilā*, she has assumed the form of Śrī Svarūpa Dāmodara Gosvāmi.

(198)

khaṇḍitā-lakṣaṇam yathā (u. nī. 5.85-86)—

*ullaṅghya samayaṁ yasyāḥ
preyān anyopabhogavān
bhoga-lakṣmāṅkitāḥ prātar
āgacchet sā hi khaṇḍitā
eṣā tu roṣa-niḥśvāsa-
tūṣṇīm-bhāvādi-bhāg bhavet*

The characteristics of *khaṇḍitā-bhāva* are: When the time for the pre-arranged meeting has passed, and the *nāyaka* arrives in the morning bearing the love marks from another girl, the *nāyikā*'s condition at that time is called *khaṇḍitā*. Her behavior is marked by anger, long and deep breathing, refusing to speak, etc.

(199)

*yāvair dhūmalitaṁ śiro bhuja-taṭim tāṭaṅka-mudrāṅkitāṁ
saṁkrānta-stana-kunīkumojjvala-muro mālāṁ parimlāpitāṁ
ghūrṇā-kuṇḍmalite dṛśau vraja-pater dṛṣṭvā prage śyāmalā
cille rudra-guṇam mukhe tu sumukhi bheje muninām vratam*

For example, one morning, after spending the night with a certain *vraja-devī*, Śrī Kṛṣṇa was seen by Śyāmalā in the following condition: His head was a purplish color from the crimson lac on the *gopī*'s feet. The impressions of her earrings marked His shoulders. The bright *kunīkuma* from her breasts covered His chest, His garland was

crushed, and His half-closed eyes were rolling. Seeing Kṛṣṇa in this way, Śyāmalā became very angry in her mind, though externally she maintained a pleasant face and said nothing.

(200)

vāma-prakharā-lakṣaṇam yathā (u. nī. 6.2-5)—

*saubhāgyāder ihādhikyād
adhikā sāmyataḥ samā
laghutvāl laghur ity uktās
tridhā gokula-śubhruvaḥ*

The characteristics of *vāma-prakharā* are now described. The good fortune of the *gopīs* (such as *prema*, beauty, sweetness, wit, etc.) is divided into three categories—*adhikā* (abundant), *samā* (moderate) and *laghu* (slight).

(201-204)

*pratyekam prakharā madhyā
mṛdvi ceti punas tridhā*

*pragalbha-vākyā prakharā
khyātā durlaṅghya-bhāṣitā*

*tad ūnatve bhaven mṛdvi
madhyā tat-sāmyam āgatā*

atra laghu-prakharā (u. nī. 8.31)—

*sā laghu-prakharā dvedhā
bhaved vāmāṭha dakṣiṇā*

Moreover, each of these categories is again divided into *prakharā* (acute), *madhyā* (moderate) and *mṛdvi* (mild). She whose speech is very bold and sometimes impudent, and whose statements no one can refute, is called *prakharā*. One possessing this intensity in a lesser degree is called *madhyā*, and in the least degree, *mṛdvi*. *Laghu-prakharā* is also of two kinds, namely *vāmā* (left-wing, or contrary) and *dakṣiṇā* (right-wing, or compliant).

(205-207)

atra vāmā (u. nī. 8.32)—

*māna-grahe sadodyuktā
tac chaithilye ca kopanā
abhedyā nāyake prāyaḥ
krūrā vāmeti kīrtiyate*

(u. nī. 8.37)—

yūthe 'tra vāma-prakharā
lalitādyāḥ prakīrtitāḥ

vāma-prakharodāharaṇam yathā (u. nī. 8.36)—

amūr vraja-mṛgeksaṇāś catur-aśīti-lakṣādhikāḥ
pratisvam iti kīrtitam savayasā tavaivāmunā
ihāpi bhuvi viśrutā priya-sakhī mahārghyety asau
katham tad api sāhasī śaṭha! jighṛkṣur enām asi

Now the characteristics of *vāmā*: The *nāyikā* who always maintains her pride and becomes angry when her *nāyaka* neglects her is called *vāmā*. Her resolve can't be broken by the *nāyaka* and, at times like this, she is very hard on him. In this *yūtha* (group), Lalitā and others are celebrated as being *vāma-prakharā*. An example is such: One day, bringing fresh ghee for a *yajña*, Śrī Rādhā and Her *sakhis* went to the place called Dāna-ghāṭa, where Śrī Kṛṣṇa pretended to be a tax collector. As Śrī Rādhā was talking with Lalitā-sakhī, Kṛṣṇa began touching Her. Then Lalitā proudly stepped up and stopped Him, saying, "Each of these beautiful *vraja-gopis* is worth more than 84 lakhs, Your dear friend Madhumaṅgala has said. Among all of them my *priya-sakhī* is the most precious and hard to get. O Crooked One! In spite of that, why do You still try to grab Her, huh?"

(208)

asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśa-dīpikā 1.242)—

ratnarekhā (-prabhā) ratikalā
subhadrā candra (bhadrā-) rekhikā
sumukhī ca dhaniṣṭhā ca
kalahamsī kalāpinī

The chief *sakhis* in Lalitā's group are Ratnarekhā (or Ratnaprabhā), Ratikalā, Subhadrā, Candrarekhikā (or Bhadrarekhikā), Sumukhī, Dhaniṣṭhā, Kalahamsī and Kalāpinī.

(209)

asyā mantroddhāro yathā sammohana-tantre—

lakṣmī līlā ca lalitā
ne tato vahni-nāyikā
eṣo 'ṣṭārṇo mahā-mantro
lalitāyās tu rāga-daḥ

mantra yathā—śrīm lām lalitāyai svāhā

There is a quotation from the *Sammohana-tantra* about the *śrī-lalitā-mantra*: *Lakṣmi-bija* and *lilā-bija*, *lalitā* in the dative case, and *svāhā* comprise the 8-syllable *śrī-lalitā-mantra*. This *mahā-mantra* bestows *rāga* for Śrī Kṛṣṇa's lotus feet.

The *mantra* is thus: *śrīm lām lalitāyai svāhā*

(210)

asyā dhyānam yathā tatraiva—

*gorocanā-dyuti-viḍambi-tanūm suvenīm
mayūra-piñcha-vasanām śubha-bhūṣaṇāḍhyām
tāmbūla-sevana-ratām vraja-rāja-sūnoḥ
śrī-rādhikā-priya-sakhīm lalitām smarāmi*

Śrī Lalitā's *dhyāna* is: I meditate upon the lovely Śrī Lalitā, whose beautiful bright yellow (*gorocanā*) complexion rebukes the luster of a precious jewel. She has long beautiful plaited hair and wears a dress the color of peacock feathers. She serves Śrī Kṛṣṇa by offering *tāmbūla* to Him, and she is a very dear friend of Śrī Rādhā.

Śrī Viśākhā Sakhi

(211-215)

*iśāna-dala ānanda-
nāmakaṁ kuñjam asti hi
megha-varṇam śrī-viśākhā
yatrāste kṛṣṇa-vallabhā*

*svādhina-bhartṛkā-bhāvam
āpannā hi harau sadā
vastrālaṅkāra-sevāḍhyā
gaurāṅgī tārakāmbarā*

*pakṣāhar-yug-yugma-māsa-
saṁyukta-manu-hāyanā (14-2-15)
asyā vayah pitā mātā
pāvanō dakṣiṇā kramāt*

*patir yasyā bāhukākhyo
'py asau gaura-rase punaḥ
rāya-rāmānandatayā
vikhyātābhūt kalau yuge*

*iyam tu adhika-madhyā hi
gṛham asyās tu yāvate*

Next, Śrī Viśākhā is described: On the northeast petal of Anāṅga Sukhada Kuñja lies Ānanda Kuñja, which is cloudlike in color, and is the residence of Śrī Viśākhā.

She is very dear to Śrī Kṛṣṇa and has the *bhāva* known as *svādhīna-bhartṛkā*. Her *sevā* is dressing and decorating. Her dress resembles the stars in the evening sky, and her complexion is cream-colored with a tinge of red (*gaurāṅgi*). Her age is 14 years, 2 months and 15 days. Her father's name is Pāvana, her mother's Dakṣiṇā and her husband's Bāhuka. She is *adhika-madhyā*, and her home is in Yāvaṭa. She appears in *gaurā-līlā* as Śrī Rāmānanda Rāya.

(216)

svādhīna-bhartṛkā-lakṣaṇam (u. nī. 5.91)—

*svāyattāsanna-dayitā
bhavet svādhīna-bhartṛkā
salīlāranya-vikriḍā-
kusumāvacaṇyādi-kṛt*

Svādhīna-bhartṛkā—The *nāyikā* who has brought her lover under her control and keeps him always close by is known as *svādhīna-bhartṛkā*. Her activities are sporting in the water, dallying in the forest, picking flowers, etc.

(217)

udāharaṇam yathā (u. nī. 5.92)—

*mudā kurvan patrāṅkuram anupamaṁ pīna-kucayoḥ
śruti-dvandve gandhāhṛta-madhupam indīvara-yugmam
sakhelaṁ dhammillopari ca kamalaṁ komalam asau
nirāvādhāṁ rādhāṁ ramayati ciraṁ keśi-damanaḥ*

An example from *Ujjvala-nīlamanī*: On Śrī Rādhā's beautiful plump breasts, Keśi-damana joyfully painted tiny decorative pictures with sandalwood paste. On Her ears He placed two blue lotuses that were so fragrant they attracted a group of black bumblebees. Upon Her *dhammilla*,¹ He playfully placed another soft lotus flower. In this way, Kṛṣṇa freely dallied with Rādhā for a long time.

(218)

(u. nī. 8.19)—

*atra yūthe viśākhādyā
bhavanty adhika-madhyamāḥ*

In the party of Śrī Rādhā, Śrī Viśākhā and others are known as *adhika-madhyā*.

¹ A *dhammilla* is the braided and ornamented hair of a woman, tied over her head and intermixed with flowers, pearls, etc.

(219)

adhika-madhyodāharanam yathā (u. ni. 8.17)—

*dāmārpyatām priya-sakhi-prahitām tvayaiva
dāmodare kusumam atra mayāvaceyam
nāham bhramāc caturike sakhi sūcanīyā
kṛṣṇaḥ kadambarīyati mām adhiḥkām yad eṣaḥ*

An example of *adhika-madhyā*: Śrī Viśākhā says to her friend Caturikā, "O Sakhi! You please take this *mālā* that Rādhā sent and give it to Dāmodara. I'll stay here and pick flowers. I just get confused and can't say anything to Him. If He sees me, He causes me so much trouble."

(220)

asyā yūtho yathā (kṛṣṇa-gaṇoddeśa-dīpikā 1.243)—

*mālati mādHAVi candra-
rekHā cāpi śubhānanā
kuñjari hariṇi caiva
surabhiś capalāpi ca*

In Śrī Viśākhā's *yūtha* the chief *sakhis* are Mālati, Mādhavi, Candrarekhā, Śubhānanā, Kuñjari, Hariṇi, Surabhi and Capalā.

(221)

asyā mantroddhāro yathā bṛhad-gautamīye—

*vāg-bhavaḥ saum tato ne 'ntā
viśākhā vahni-jāyikā
aṣṭākṣaro viśākhāyā
mantro 'yam prema-vṛddhi-dah*

Śrī Viśākhā's *mantra* is described in the *Bṛhad-gautamīya-tantra* as such: *Sarasvatī-bija*, *saum*, *viśākhā* in the dative case and *svāhā* comprise the eight-syllable *śrī-viśākhā-mantra*, which increases the *prema* of the chanter.

The *mantra* is thus: *aiṁ saum viśākhāyai svāhā*

(222)

asyā dhyānam yathā tattraiva—

*sac-campakāvali-viḍambi-tanuṁ suśilām
tārāmbarām vividha-bhūṣaṇa-śobhamānām
śrī-nandanandana-puro vasanādi-bhūṣā-
dāne ratām sukutukām ca bhaje viśākhām*

Śrī Viśākhā's *dhyāna* is also described in the same book: I eagerly worship Śrī Viśākhā, whose bodily luster is more beautiful than a bouquet of *campaka* flowers. Her charming dress is like a cluster of stars, and she is very gentle and good-natured. She is very beautiful and nicely decorated, and her *sevā* is to offer cloth and ornaments to Śrī Nandanandana.

Śrī Citrā Sakhi

(223-228)

*citram pūrva-dale kuñjam
padma-kiñjalka-nāmakam
śrī-citrā svāmini tatra
vartate kṛṣṇa-vallabhā*

*abhisārikātvam āpannā
harau ratī-samanvitā
lavaṅga-mālā-sevāḍhyā
kāśmīra-varṇa-samyutā*

*kāca-tulyāmbarā cāsau
sadā citra-guṇānvitā
asyās caiva vāyomānam
manu-saṁkhyā-dinānvitam*

*ṛṣi-māsādhikam śakra-
hāyanam ceti viśrutam (14-7-14)*

*caturo 'syāḥ pitā prokto
janany asyās ca carccikā
patiḥ piṭharakaś cāsyā
asau gaura-rase punaḥ*

*govindānandatām prāptā
caturtha-yuga-madhyake
iyam tu adhika-mṛdvi ca,
gṛham asyās tu yāvaṭe*

Next, a description of Śrī Citrā Sakhi is given: On the eastern petal of Madana Sukhada Kuñja lies the multicolored Padma Kiñjalka Kuñja, where Śrī Citrā resides. She and Śrī Kṛṣṇa are very affectionate toward each other, and she is very devoted to her *sevā* of bringing cloves and garlands. She possesses the *abhisārikā-nāyikā-bhāva*, has a beautiful saffron complexion, wears a dress that resembles crystal, and has many wonderful qualities. Her age is 14 years, 7 months and 14 days. Her father's name is Catura, her mother's Carccikā, and her husband's Piṭharaka. She is an *adhika-mṛdvi-nāyikā*, and her home is in Yāvaṭa. In *gaura-līlā* she appears as Śrī Govindānanda.

(229-230)

abhisārikā-lakṣaṇam yathā (u. nī. 5.71-72)—

*yābhisārayate kāntam
svayam vābhisaraty api
sā jyotsnī tāmāsī yāna-
yogya-veśābhisārikā*

*lajjayā svāṅga-līnava
niḥśabdākhila-maṇḍanā
kṛtāvagaṇṭhā snigdhaika-
sakhi-yuktā priyam vrajet*

The characteristics of the *abhisārikā* are: The *nāyikā* who causes her lover to make a journey to meet her, or who makes such a journey herself to meet him, is called *abhisārikā*. *Abhisārikās* are of two kinds: (1) the *jyotsnī-abhisārikā*, who, during the fortnight of the bright moon travels to meet her lover wearing a white dress and suitable ornaments, and (2) the *tāmāsī-abhisārikā*, who meets her lover during the fortnight of the dark moon wearing a dark blue dress and matching ornaments. When this *nāyikā* comes near to her *nāyaka* she becomes very shy. Out of modesty she covers her entire body and silences her waist-bells and ankle-bells. Wearing her veil, she makes the *abhisāra* (lover's journey) accompanied by only one of her affectionate *sakhis*.

(231)

udāharaṇam yathā tatra (1) jyotsny-abhisārikāyāḥ (u. nī. 5.74)—

*indus tundila-maṇḍalam praṇayate vṛndāvane candrikām
sāndrām sundarī nandano vraja-pates tvad vithim udvīkṣate
tvam candrāñcita-candanena khacitā kṣaumeṇa cālāṅkṛtā
kim vartmany aravinda-cāru-caraṇa-dvandvam na sandhīṣasi*

An example of a *jyotsnī-abhisārikā* is as follows: Śrī Vṛndā said to Śrī Rādhikā, "O Sundarī! Today the moon is full, and as the bright moonlight fills the sky, Vrajendra-nandana waits in the Vṛndāvana forest, watching for You to come on the path. So, being anointed with sandalwood paste mixed with camphor, and wearing a beautiful white dress, why not move those two captivating lotus feet of Yours on that path?"

(232)

(2) tāmasy-abhisārikāyāḥ (u. nī. 5.75)—

*timira-masibhiḥ samvītāṅgyaḥ kadamba-vanāntare
sakhi baka-rīpum puṇyātmānaḥ saranty abhisārikāḥ
tava tu parito vidyud-varṇās tanu-dyuti-sūcayo
hari hari ghana-dhvāntāṇyetāḥ svavairiṇi bhindate*

An example of a *tāmasi-abhisārikā* is: Śrī Vṛndā said to *abhisāriṇī* Śrī Rādhā, "O Sakhi! All the pious *gopīs* have covered their limbs with dark *kajjala* and are on their way to a forest of *kadamba* flowers to meet with the enemy of Baka. Your lightning-like effulgence, however, pierces the darkness in all directions, and thus You are Your own enemy."

(233)

(u. nī. 8.21)—

*adhikā mṛdavaś cātra
citrā madhurikādayaḥ*

In Śrī Rādhā's *yūtha*, Citrā, Madhurikā and others are *adhika-mṛdvī*.

(234)

adhika-mṛdvy udāharaṇam yathā (u. nī. 8.20)—

*darāpi na dṛg-arpitā sakhi śikhaṇḍa-cūḍe mayā
prasīda bata mā kṛthā mayi vṛthā purobhāgitām
naṣan-makara-kunḍalam sapadi caṇḍi līlā-gatiṁ
tanoty ayam adūrataḥ kim iha saṁvidheyam mayā*

An example of *adhika-mṛdvī*: Śrī Citrā said to her *priya-sakhi*, "O Sakhi! You'll be pleased to know that I don't even cast a slight glance at Kṛṣṇa. There's no need to be jealous of me. But O Caṇḍi! When He approaches me to increase His *līlā*, with His dolphin-shaped earrings dancing, what am I supposed to do?"

(235)

asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśa-dīpikā 1.245)—

*rasālikā tilakini
śaurasenī sugandhikā
vāmanī vāmanayanā
nāgarī nāgavallikā*

The chief *gopīs* in Śrī Citrā's *yūtha* are Rasālikā, Tilakini, Śaurasenī, Sugandhikā, Vāmanī, Vāmanayanā, Nāgarī and Nāgavallikā.

(236)

asyā mantroddhāro yathā skānde—

*lakṣmīś citrā caturthyantā
vahni-jāyā śaḍakṣaraḥ
mantra 'yam citrikā-nāmnyāḥ
kṛṣṇa-sakhyā udīritāḥ*

mantra yathā—śrīm citrāyai svāhā

A description of the *śrī-citrā-mantra* is given in the *Skanda Purāṇa*: *Lakṣmī-bija*, *citrā* in the dative case and *svāhā* form the six-syllable *mantra* of Kṛṣṇa's dear *sakhī* named Citrā.

The *mantra* is thus: *śrīm citrāyai svāhā*

(237)

asyā dhyānam yathā tatraiva—

*kāśmīra-varṇām sahitām vicitra-
guṇaiḥ smitā-śobhi-mukhīm ca citrām
kācāmbarām kṛṣṇa-puro lavaṅga-
mālā-pradāne nītarām smarāmi*

Śrī Citrā's *dhyāna* is also described in the *Skanda Purāṇa*: I always remember Śrī Citrā, who has many wonderful qualities. She has a saffron complexion and a beautiful smiling face. She wears a crystal-colored dress, and serves Śrī Kṛṣṇa by bringing cloves and garlands for Him.

Śrī Indulekhā Sakhī

(238-242)

*āgneya-patre pūrṇendu-
kuñja-svarṇābhā-varṇake
śrī-indulekhā vasaty atra
haritāla-samāṅgikā*

*dāḍimba-kusumodbhāsi-
vasanā kṛṣṇa-vallabhā
proṣita-bhartṛkā-bhāvam
āpannā rati-yug-gharau*

*amṛtāśana-sevāḍhyā
yāsau nandātmajasya vai
vayomānam bhavet tasyāḥ
sarva-śāstreṣu sammatam*

*sārdha-dig-vāsarair yuktā
dvi-māsa-manu-hāyanā (14-2-10 1/2)
asau tu vāma-prakharā
hareś cāmara-sevinī
gṛham asyās tu yāvaḥ
pitā sāgara-samjñakah*

*asyā mātā bhaved velā
patir asyās tu durbalaḥ
vasu-rāmānandatayā
khyātā gaura-rase hy asau*

Then, Śrī Indulekhā is described: On the southeastern petal of Madana-sukhada Kuñja lies the golden-colored Pūrṇendu Kuñja, where Śrī Indulekhā lives. She has a lemon-yellow complexion and wears a dress that is radiant like a pomegranate flower. She has a deep love for Śrī Kṛṣṇa and possesses the *proṣita-bhartṛkā-bhāva*. She often serves Kṛṣṇa by bringing Him nectar-like delicious meals. Her age is 14 years, 2 months and 10 1/2 days. She is *vāma-prakharā* and her principal *sevā* is fanning with a *cāmara*. Her home is in Yāvaṭa, her father's name is Sāgara, her mother's Velā and her husband's Durbala. In *gaura-līlā* she appears as Vasu Rāmānanda.

(243)

proṣita-bhartṛkā-lakṣaṇam yathā (u. nī. 5.89)—

*dūra-deśam gate kānte
bhavet proṣita-bhartṛkā
priya-saṁkīrtanam dainyaṁ
asyās tānava-jāgarau
mālīnyam anavasthānam
jāḍya-cintādayo matāḥ*

The characteristics of *proṣita-bhartṛkā* are now described: That *nāyikā* whose lover has gone to a distant place is called *proṣita-bhartṛkā*. Her behavior is marked by praising of her beloved, humility, weakness and thinness, sleeplessness, melancholia, instability, stupor, anxiety, etc.

(244)

udāharaṇam yathā (u. nī. 5.90)—

*vilāsi svacchandam vasati mathurāyām madhu-riṣur
vasantaḥ santāpam prathayati samantād anupadam
durāśeyam vairiṇy ahaha mad-abhiṣṭodyama-vidhau
vidhatte pratyūham kim iha bhavitā hanta śaraṇam*

An example: When Śrī Kṛṣṇa went to Mathurā, Śrī Rādhā, with a sad heart and missing Him deeply, spoke these words: "While the amorous enemy of Madhu resides happily in Mathurā, the springtime in every way only increases my suffering! My longing for immediate death is impeded only by a hope against hope!! Alas, in this dilemma, whose shelter shall I receive?"

(245)

*vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā śrī-kṛṣṇa-gaṇoddeśa-dīpikāyām
(1.247)—*

*tuṅgabhadrā citralekhā
surāṅgī raṅgavāṭikā
maṅgalā suvicitrāṅgī
modinī madanāpi ca*

The characteristics and an example of *vāma-prakharā* were given previously. In Śrī Indulekhā's *yūtha* the chief *gopīs* are Tuṅgabhadrā, Citralekhā, Surāṅgī, Raṅgavāṭikā, Maṅgalā, Suvicitrāṅgī, Modinī and Madanā.

(246-247)

asyā mantroddhāro yathā iśāna-saṁhitāyām—

*vāg-bhavaś cendulekhā ca
caturthī vahni-jāyikā
mantraḥ syāc cendulekhāyā
aṣṭārṇaḥ samudīritaḥ*

mantra yathā—aim indulekhāyai svāhā

asyā dhyānaṁ yathā tatraiva—

*haritāla-samāna-deha-kāntim
vikasā-dāḍima-puṣpa-śobhi-vastrām
amṛtaṁ dadatīm mukunda-vaktre
bhaja ālim aham indulekhikākhyām*

Her *mantra* is described in the *Iśāna-saṁhitā*: *Sarasvatī-bija*, *indulekhā* in the dative case and *svāhā* comprise the eight-syllable *mantra*.

The *mantra* is thus: *aim indulekhāyai svāhā*

Śrī Indulekhā's *dhyāna* is also described in that book: I worship Śrī Indulekhā Sakhī, whose complexion resembles the color of yellow orpiment. Her dress is the hue of a blooming pomegranate flower, she is very beautiful, and she offers nectar to the mouth of Śrī Kṛṣṇa.

Śrī Campakalatā Sakhī

(248-252)

*dakṣiṇe 'smin' dale kāmā-
latā-nāmāsti kuṇḍjakam
atyanta-sukhadam tapta-
jāmbūnada-sama-prabham*

*śrī-campakalatā tiṣṭhaty
amuṣmin kṛṣṇa-vallabhā*

*asau vāsaka-sajjātvam
āpannā rati-yug-gharau*

*vāma-madhyā campakābhā
cātakābhā-śubhāmbārā
tat-sevā ratna-mālāyā
dānam cāmara-cālanam*

*sārdha-trayodaśa-dina-
māsa-dvaya-samanvitāḥ
manu-saṁkhyā-hāyanāś ca
vayomānam bhavet punaḥ (14-2-13 1/2)*

*mātāsyā vāṭikā khyātā .
pitā cārāma-saṁjñakaḥ
asyāś ca bhartā caṇḍākhyas
tathā gaura-rase hy asau
śivānandatayā khyātim
āgatā hi kalau yuge*

Then Śrī Campakalatā is described: On the southern petal of Madana-sukhada Kuñja lies Kāmalatā Kuñja, the home of Śrī Kṛṣṇa's beloved Śrī Campakalatā. This extremely blissful *kuñja* is the color of molten gold. Campakalatā, who loves Kṛṣṇa very much, personifies the stage of a *nāyikā* known as *vāsaka-sajjā*. Her complexion is the color of a yellow *campaka* flower and her dress the color of a *cātaka* bird (swallow). Her nature is *vāma-madhyā*, and her *sevā* is to offer jewelled necklaces and to fan with a *cāmara*. Her age is 14 years, 2 months and 13 1/2 days. Her mother's name is Vāṭikā, her father's Ārāma, and her husband's Caṇḍa. In *gaura-līlā* she appears as Śrī Śivānanda.

(253-255)

vāsaka-sajjā-lakṣaṇam yathā (u. nī. 5.76-77)—

*svavāsaka-vaśāt kānte
sameśyati nijam vapuḥ
sajji-karoti geham ca
yā sā vāsaka-sajjikā
ceṣṭāsyāḥ smara-saṁkriḍā-
saṅkalpa-vartma-vikṣaṇam
sakhī-vinoda-vārttā ca
muhur dūti-kṣaṇādayaḥ*

udāharaṇam yathā (u. nī. 5.78)—

*rati-kriḍā-kuñjam kusuma-śayanijjvala-ruciṁ
vapuh śālanikāram nijam api vilokya smita-mukhī
muhur dhyāyam dhyāyam kim api hariṇā saṅgama-vidhiṁ
saṁrddhyanti rādhā madana-mada-mādyan matir abhūt*

The characteristics of *vāsaka-sajjā* are now described. That *nāyikā* who, expecting her lover to come at his leisure, has nicely decorated her body and her residence is known as a *vāsaka-sajjā*. Her behavior is like this: She has a strong desire for amorous pleasure; she watches the pathway for her beloved; she looks repeatedly for a messenger to come while she talks with her *sakhī*s, etc. An example: A certain *sakhī* of Rādhikā's said to another *sakhī*, "Look Sakhī! Seeing that Her house in the *kuñja*, with its flower-petal bed, was so ideal for *rati-kriḍā* (lovemaking), and that Her own radiant body was so nicely decorated, Śrī Rādhā began to gently smile. As She repeatedly remembered a particular indescribable method of lovemaking She had experienced with Kṛṣṇa, She became overwhe'med with ecstasy and delirious due to amorous desire for Him."

(256)

vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā (kṛṣṇa-gaṇoddeśe 1.244)—

*kuraṅgākṣi suracitā
maṇḍalī maṇimaṇḍanā
caṇḍikā candralatikā
kandukākṣi sumandirā*

The characteristics and an example of *vāma-prakharā* were given before. The chief *gopī*s in Campakalatā's *yūtha* are Kuraṅgākṣi, Suracitā, Maṇḍalī, Maṇimaṇḍanā, Caṇḍikā, Candralatikā, Kandukākṣi and Sumandirā.

(257)

asyā mantroddhāro yathā gāruḍe—

*āḍau ca campakalatā
ne 'ntā vaiśvānara-priyā
mantra 'yam campakalatā-
premado vasu-varṇakah*

mantra yathā—campakalatāyai svāhā

Śrī Campakalatā's *mantra* is described in the *Garuḍa Purāṇa* as follows: first, *campakalatā* in the dative case, followed by *svāhā*. This 8-syllable *mantra* bestows the gift of love for the lotus feet of Śrī Campakalatā.

The *mantra* is thus: *campakalatāyai svāhā*

(258)

asyā dhyānaṁ yathā tatraiva—

*campakāvali-samāna-kāntikām
cātakābha-vasanām subhūṣaṇām*

*ratna-mālya-yuta-cāmarodṛatām
cāru-campakalatām sadā bhaje*

Śrī Campakalatā's *dhyāna* is also described in the *Garuḍa Purāṇa*: I always worship Śrī Campakalatā Sakhi, whose bodily complexion is just like a cluster of *campaka* flowers (yellow magnolias). Her dress is the color of a *cātaka* bird, and she is decorated with beautiful ornaments. She lovingly serves Śrī Kṛṣṇa by offering jewelled necklaces and by fanning with a *cāmara*.

Śrī Raṅgadevī Sakhi

(259)

*rakṣodale śyāma-varṇe
kuñje śrī-raṅgadevikā
sukhadākhye nivasati
nityam śrī-hari-vallabhā*

Then, the particulars of Śrī Raṅgadevī are given: On the southwest petal of Madana-sukhada Kuñja lies the dark blue, cloudlike Sukhada Kuñja, where Śrī Kṛṣṇa's beloved Śrī Raṅgadevī always resides.

(260-263)

*padma-kiñjalka-varṇābhā
jabā-puṣpa-nibhāmbārā
utkaṇṭhitā-bhāva-yuktā
śrī-kṛṣṇe rati-bhāḥ sadā*

*asau candana-sevāḍhyā
vāma-madhyā bhavet punaḥ
gṛham asyā yāvaṇe tu
vayomānam bhavet punaḥ
sārdha-veda-dinair yuktam
dvi-māsam manu-hāyanam (14-2-4 1/2)
mātā śrī-karuṇā proktā
pitā śrī-raṅgasāgaraḥ
patir vakreṣaṇaḥ prokto
hy asau gaura-rase punaḥ
govindānanda-ghoṣākhyaṁ
āpannā hi kalau yuge*

Her complexion is the color of a lotus stamen, and her dress is red like a *jabā* flower. She possesses the *utkaṇṭhitā-bhāva*, and in every way she is very attached to Śrī Kṛṣṇa. Her *sevā* is offering *candana*, and her nature is *vāma-madhyā*. Her home is in Yāvaṇa, and her age is 14 years, 2 months and 4 1/2 days. Her mother's name is Karuṇā, her father's Raṅgasāgara and her husband's Vakreṣaṇa. In Kali-yuga she appears in *gaura-līlā* as Govindānanda Ghoṣa.

utkaṇṭhitā-lakṣaṇam yathā (u. nī. 5.79-80)—

*anāgasi priyatame
cirayaty utsukā tu yā
virahotkaṇṭhitā bhāva-
vedibhiḥ sā samīritā*

*asyās tu ceṣṭā hṛt-tāpo
vepathur hetu-tarkaṇam
aratir vāṣpa-mokṣaś ca
svāvasthā-kathanādayaḥ*

udāharaṇam yathā (u. nī. 5.81)—

*sakhi kim abhavad baddho rādhā-kaṣāṅka-guṇair ayam
samaram athavā kim prārabdham surāribhir uddhuraiḥ
ahaha bahulāṣṭamyām prāci-mukhe 'py udite vidhau
vidhu-mukhi! na yan mām sasmāra vrajēśvara-nandanah*

The characteristics of *utkaṇṭhitā-bhāva* are now described: When the *nāyikā* has waited for a long time, but her lover has still not arrived, she begins to feel anxious. This *bhāva* has been named *virahotkaṇṭhitā* by the scholars. The behavior of one with this mood is marked by a burning heart, trembling, anxiety that he may not come, sorrow, weeping, talking about her lamentable condition, etc. Here is an example: Śrī Candrāvalī said to Śrī Śaibyā, "O Sakhi! Has Kṛṣṇa become ensnared by the ropes of Rādhā's sidelong glance today? Or has He begun battle with a fierce army of demons? Alas, the moon has risen and half the night has passed. O Vidhu-mukhi!¹ Still He doesn't remember me! What could be the reason?"

vāma-madhyā-lakṣaṇodāharane tūkte; asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.248)—

*kalakaṇṭhi śaśikalā
kamalā prema-mañjarī
mādhavī madhurā kāma-
latā kandarpa-sundarī*

asyā mantroddhāro yathā kiśorī-tantre—

*lakṣmīr agni-raṅgadevī
ne 'ntā vahni-priyā lataḥ
raṅgadevyās tu manthro 'yam
aṣṭārṇo rāga-bhakti-daḥ*

¹ Moon-face

mantra yathā—śrīm rām raṅgadevyai svāhā

asyā dhyānaṁ ca tatraiva—

*rājiva-kiñjalka-samāna-varṇām
jabā-prasūnopama-vāsas-ādhyām
śrikhaṇḍa-sevā-sahitām vrajendra-
sūnor bhaje rāsa-ga-raṅgadevīm*

The characteristics and an example of *vāma-madhyā* were given previously. The chief *gopīs* in Śrī Raṅgadevī's *yūtha* are Kalakaṇṭhī, Śaśikalā, Kamalā, Prema Mañjarī, Mādhavī, Madhurā, Kāmalatā and Kandarpa-sundarī. An explanation of her *mantra* is given in the *Kiśorī-tantra* as follows: *Lakṣmī-bija* and *agni-bija*, *raṅgadevī* in the dative case and *svāhā* comprise the *śrī-raṅgadevī-mantra*. This 8-syllable *mantra* bestows the gift of *rāga-bhakti*.

The *mantra* is thus: *śrīm rām raṅgadevyai svāhā*

Her *dhyāna* is also described in that *Kiśorī-tantra*: I worship Śrī Raṅgadevī, whose bodily complexion is the color of a lotus stamen. Her dress is red like a *jabā* flower, her *sevā* is to offer *candana* to Śrī Kṛṣṇa, and she loves to dance in the *rāsa-līlā*.

Śrī Tuṅgavidyā Sakhi

(270-275)

*kuñjo 'sti paścime dale
'ruṇa-varṇaḥ suśobhanaḥ
tuṅgavidyānandado nām-
neti vikhyātim āgataḥ*

*nityam tiṣṭhati tatraiva
tuṅgavidyā samutsukā
vipralabdhātvam āpannā
śrī-kṛṣṇe rati-yuk sadā*

*candra-candana-bhūyiṣṭha-
kunikuma-dyuti-sālinī
pāṇḍu-maṇḍana-vastreyaṁ
dakṣiṇa-prakharoditā*

*medhāyām pauṣkarājātā
patir asyās tu bālīśaḥ
nṛtya-gītādi-sevāḍhyā
grham asyās tu yāvaṭe*

*dvāviṁśati-dinair yuktā
dvi-māsa-manu-hāyanāḥ (14-2-22)*

*asyā vayah-pramāṇam syād
asau gaura-rase punaḥ*

*vakreśvara iti khyātim
āpannā hi kalau yuge*

Next, Śrī Tuṅgavidyā Sakhī is described. On the western petal of Madana-sukhada Kuñja lies the extremely beautiful crimson-colored Tuṅgavidyānandada Kuñja, where Śrī Tuṅgavidyā Sakhī always resides. She loves Śrī Kṛṣṇa very much and, filled with eagerness for that *prema*, she exhibits the *bhāva* known as *vipralabdhā*. Her complexion is radiant like saffron mixed with camphor and sandalwood paste, and her dress is *pāṇḍu-maṇḍana* (pale yellow). Her mood is *dakṣiṇa-prakharā*. Her mother's name is Medhā, her father's Puṣkara, and her husband's Bāliṣa. She is very devoted to her *sevā* of dancing and singing, etc. Her home is in Yāvaṇa, and her age is 14 years, 2 months and 22 days. In *gaura-līlā* she appears as Śrī Vakreśvara Paṇḍita.

(276)

vipralabdhā-lakṣaṇam yathā (u. nī. 5.83-84)—

*kṛtvā saṅketam aprāpte
daivāj jivita-vallabhe
vyathamānāntarā proktā
vipralabdhā maṇiṣibhiḥ
nirveda-cintā-khedāśru-
murchā-niḥśvasitādi-bhāk*

The characteristics of a *vipralabdhā-nāyikā*: The sages have said that the *nāyikā* who is very distressed at heart because her lover has not arrived for their secret meeting is known as a *vipralabdhā-nāyikā*. Her behavior is marked by despondency, anxiety, lamentation, weeping, fainting, sighing, etc.

(277)

udāharaṇam yathā—

*vindati sma divam indur indirā-
nāyakena sakhi vañchitā vayam
kurmahe kim iha śādhi sādaram
drāg iti klamamagān mṛgekṣaṇā*

An example: A certain *vrajadevī* said to her *sakhi*, "O fawn-eyed Sakhī! As sure as the moon has risen, have we not been deceived by the Lord of Lakṣmī? In this situation, what shall I do? You please give me some advice." Saying this, she became depressed.

(278)

dakṣiṇā-lakṣaṇam yathā (u. nī. 8.38, 42)—

*asahā māna-nirbandhe
nāyake yukta-vādinī
sāmaḥhis tena bhedyā ca
dakṣiṇā parikīrtitā*

The characteristics of a *dakṣiṇa-nāyikā* are now given: That *nāyikā* who is intolerant in protecting her dignity, who speaks in a very reasonable and logical way to her lover, but who is enchanted and appeased by his sweet words of praise is called a *dakṣiṇa-nāyikā*.

(279)

*tuṅgavidyādikā cātra
dakṣiṇa-prakharā bhavet*

In Śrī Rādhikā's group, Śrī Tuṅgavidyā and others are *dakṣiṇa-prakharā*.

(280)

udāharaṇam yathā (śrī-gīta-govinde 9.10)—

*snigdhe yat paruṣāsi yat praṇamati stabdhāsi yad rāgiṇi
dveṣaṁ yāsi yad unmukhe vimukhatām yātāsi tasmin priye
tad yuktaṁ viparīta-kāriṇi! tava śrikhaṇḍa-carcā viṣaṁ
śītāṁśus tapano himaṁ hutavahaḥ kṛdā-mudo yātanāḥ*

An example occurred when a certain *prakharā priya-sakhī* of Śrī Rādhā reprimanded Her like this: "O Sakhī! When Kṛṣṇa has shown affection to You, You've been very hard on Him. When He offers obeisance to You, You are arrogant. When He tries to show You His love, You act inimically toward Him. When He is eager to be with You, You are indifferent to Him. O Difficult One! When You try to argue with Him, He speaks very reasonably. Now He has truly seen the contrary nature in You. Because of it You take sandalwood paste to be poison, the moon to be the sun, snow as fire, and pleasurable pastimes as pain."

(281)

asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.246)—

*mañjumedhā sumadhurā
sumadhyā madhurekṣaṇā
tanūmadhyā madhusyandā
guṇacūḍā varāṅgadā*

Some of the *sakhīs* in Tuṅgavidyā's *yūtha* are Mañjumedhā, Sumadhurā, Sumadhyā, Madhurekṣaṇā, Tanūmadhyā, Madhusyandā, Guṇacūḍā and Varāṅgadā.

(282)

asyā mantroddhāro yathā kiśorī-tantre—

*lakṣmī-pūrvā tuṅgavidyā
caturthī huta-bhuk-priyā
mantra 'yam tuṅgavidyāyā
vasu-varṇaḥ samīritāḥ*

mantra yathā—śrīm tuṅgavidyāyai svāhā

Her *mantra* is described in the *Kiśorī-tantra* thus: *Lakṣmī-bīja*, *tuṅgavidyā* in the dative case, and *svāhā* combine as the *śrī-tuṅgavidyā-mantra*.

The *mantra* is thus: *śrīm tuṅgavidyāyai svāhā*

(283)

asyā dhyānam yathā tatraiva—

*candrādyhair api candanaiḥ sulalitām śrī-kuṅkumābha-dyutīm
sad-ratnānvita-bhūṣaṇāñcita-tanum śoṇāambarollāsītām
sad-gītāvali-saṁyutām bahu-guṇām ḍamphasya śabdena vai
nṛtyantīm purato hare rasavatīm śrī-tuṅgavidyām bhaje*

Her *dhyāna* is also described in that *Kiśorī-tantra*: I worship the very *rasika* Śrī *Tuṅgavidyā*, who is adorned with sandalwood paste mixed with camphor. Her beautiful saffron-colored body is decorated with many fine jewelled ornaments, she delights in wearing a lovely red dress, and she has many wonderful qualities. She knows many transcendental songs, and she dances before Śrī Hari to the beat of ḍampha drum.

Śrī Sudevī Sakhi

(284-288)

*vāyavya-dalake kuñjam
āste harita-varṇakam
vasanta-sukhadam atra
sudevī vartate sadā*

*kalahāntarītā-bhāvam
āpannā rati-yug-gharau
padma-kiñjalka-rucirā
jabā-puṣpa-nibhāmarā*

*asau ca jala-sevāḍhyā
vāmā prakharikā matā*

*veda-vāsara-saṁyukta-
dvi-māsa-manu-hāyanā (14-2-4)*

*asyā vayah-parimāṇam
yāvaṣe tu niketanam
mātāsyāḥ karuṇā proktā
janako raṅgasāgaraḥ*

*bhrātrā vakreṣaṇasyeyam
pariṇītā kaniyasā
śrī-vāsudeva-ghoṣākhyām
āptā gaura-rase tv asau*

Next comes a description of Śrī Sudevī Sakhī: On the northwest petal of Madanānanda Kuñja lies the beautiful emerald-colored Vasanta-sukhada Kuñja, the residence of Śrī Sudevī. She is very loving toward Śrī Hari, has a complexion the color of a lotus stamen, and wears a dress the color of a red *jabā* flower. She possesses the *bhāva* known as *kalahāntarītā* and her *sevā* is to bring water. She is *vāma-prakharā*. Her age is 14 years, 2 months and 4 days. Her home is in Yāvaṣa, her mother is Karuṇā, her father Raṅgasāgara, and she is married to the younger brother of Vakreṣaṇa (Raṅgadevī's husband). In *gaura-līlā* she appeared as Śrī Vāsudeva Ghoṣa.

(289)

kalahāntarītā-lakṣaṇam yathā (u. nī. 5.87)—

*yā sakhinām puraḥ pāda-
patitam vallabham ruṣā
nirasya paścāt tapati
kalahāntarītā hi sā
asyāḥ pralāpa-santāpa-
glāni-niḥśvasitādayaḥ*

The characteristics of *kalahāntarītā* are as follows: That *nāyikā* who, in the presence of her *sakhīs*, rejects her lover who has fallen at her feet is known as a *kalahāntarītā*. Afterward, she regrets her behavior and experiences delirium, fever caused by grief, fatigue, long and deep breathing, resignation, etc.

(290)

udāharaṇam yathā (u. nī. 5.88)—

*srajaḥ kṣiptā dūre svayam upahṛtāḥ keśi-ripuṇā
priya-vācas tasya śruti-parisarānte 'pi na kṛtāḥ
namann eṣa kṣaunt-viluṣhita-sikham praikṣi na mayā
manas tenedam me sphuṭati puṭapākārpitam iva*

An example: Śrī Rādhā said, "O Sakhīs! I have thrown far away those garlands which Keśiripu personally gave me. I don't listen to anything He has to say. Even if

He places His head at my feet, I don't even glance at Him. Alas, because of what I've done, my heart is bursting from the intense heat of sorrow, like the substances in *puṣapāka*." (*Puṣapāka* is a method of preparing drugs in which the various substances are wrapped in leaves, covered with clay, and heated in fire.)

(291-293)

vāma-prakharā-lakṣaṇodāharāṇe tūkte; asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.249)—

*kāverī cārukavari
sukeśi mañjukeśikā
hārahirā hārakaṇṭhi
hāravallī manoharā*

asyā mantroddhāro yathā rudra-yāmala—

*dve vāg-bhave ramā ne 'ntā
sudevī dahana-priyā
uktaḥ sudevyaṁ mantro 'yam
aṣṭārṇaḥ prema-bhakti-daḥ*

mantra yathā—aiṁ saum śrīm sudevyaī svāhā

asyā dhyānaṁ yathā tatraiva—

*ambhoja-keśara-samāna-ruciṁ suśilāṁ
raktāmbarāṁ rucira-hāsa-virāji-vaktrāṁ
śrī-nandanandana-puro jala-sevanāḍhyāṁ
sad-bhūṣaṇāvali-yutāṁ ca bhaje sudevīm*

An example and the characteristics of *vāma-prakharā* have already been given. The principal *gopīs* in Śrī Sudevī's *yūtha* are Kāverī, Cārukavari, Sukeśi, Mañjukeśikā, Hārahirā, Hārakaṇṭhi, Hāravallī and Manoharā.

Her *mantra* is described in the *Rudra-yāmala*: two different *sarasvatī-bijas*, then *lakṣmī-bija*, followed by *sudevī* in the dative case, and ending with *svāhā*. This 8-syllable *śrī-sudevī-mantra* bestows the gift of *prema-bhakti*.

The *mantra* is thus: *aiṁ saum śrīm sudevyaī svāhā*

Her *dhyāna* is also described in the same book: I worship Śrī Sudevī Sakhi, whose beautiful body is the color of a lotus stamen. She is very gentle, wears a red dress, and is adorned with a beautiful bright smile. She is nicely decorated with fine jewelry, and her *sevā* is to bring water to Śrī Kṛṣṇa.

Descriptions of the Aṣṭa-mañjaris

Śrī Rūpa Mañjarī

(294-297)

*kuñjo 'sti rūpollāsākhya
lalitā-kuñjakottare
sadā tiṣṭhati tatraiva
suśobhā rūpa-mañjarī*

*priya-narma-sakhī-mukhyā
sundarī rūpa-mañjarī
gorocanā-samāṅga-śrīḥ
keki-patrāmśuka-priyā*

*sārdha-tridaśa-varṣāsau (13-6)
vāma-madhyātvam āśritā
raṅgaṇa-mālikā ceti
pravadanti maṇiṣiṇaḥ*

*iyaṁ lavaṅga-mañjaryā
ekenāhnā kanīyāsī
kalau gaura-rase rūpa-
gosvāmitvam samāgatā*

Next, a description of Śrī Rūpa Mañjarī is given: In the northern part of Śrī Lalitā Sakhi's *kuñja* lies Rūpollāsa Kuñja, where the very beautiful and graceful Śrī Rūpa Mañjarī resides. She is the foremost among the *gopīs* known as *priya-narma-sakhīs*. Her complexion is the color of *gorocanā*,¹ and she delights in wearing a dress the color of peacock feathers. Her age is 13 years 6 months. The *paṇḍitas* call her Raṅgaṇa-mālikā. In age, she is one day younger than Lavaṅga Mañjarī. In *gaura-līlā* she appears as Śrīla Rūpa Gosvāmī.

(298-299)

asyā mantroddhāro yathā kiśorī-tantre—

*śrī-bījena samāyuktā
ne 'ntā vai rūpa-mañjarī
ayam aṣṭākṣaro rūpa-
mañjaryā mantra īritah*

mantra yathā—śrīm rūpa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

¹ A bright yellow pigment secreted from a cow's kidney.

gorocanā-nindī-nijāṅga-kāntīm
māyūra-piñchābhā-sucīna-vastrām
śrī-rādhikā-pāda-saroja-dāśīm
rūpākhyakām mañjarikām bhaje 'ham

Śrī Rūpa Mañjarī's *mantra* is described in the *Kiśorī-tantra* as such: *Lakṣmi-bīja*, followed by *rūpa-mañjarī* in the dative case, ending with *svāhā*. In this way, her 8-syllable *mantra* is spoken.

The *mantra* is thus: *śrīm rūpa-mañjaryai svāhā*

Her *dhyāna* is also described in that book: I worship Śrī Rūpa Mañjarī, whose beautiful bodily complexion discredits the color of *gorocanā*. She wears a dress made of fine cloth which resembles peacock feathers, and she has attained the service of Śrī Rādhā's lotus feet.

Śrī Rati Mañjarī

(300-304)

ratyambujākhyāḥ kuñjo 'sti
indulekhā-kuñja-dakṣiṇe
tatraiva tiṣṭhati sadā
surūpā rati-mañjarī

tārāvalī-dukūleyām
taḍit-tulya-tanu-cchaviḥ
dakṣiṇā mṛdvikā khyātā
tulasīti vadanti yām

asyā vayo dvi-māsāḍhya-
hāyanās tu trayodaśa (13-2)
iyām śrī-raghunāthākhyām
prāptā gaura-rase kalau

asyā mantroddhāro yathā kiśorī-tantre—

nāda-bindu-yuto vahnir
mukha-urtta-samanvitā,
svāhāntā mañjarī ne 'ntā
rati-mañjarikā-manuḥ

mantra yathā—rām rati-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

tārālivāso-yugalam vasānām
taḍit-samāna-svatanu-cchaviḥ ca

Next, the particulars of Śrī Rati Mañjarī are given: In the southern part of Śrī Indulekhā's *kuñja* lies Ratyambuja Kuñja, where the beautiful Śrī Rati Mañjarī always resides. Her dress is covered with stars, her complexion is like lightning, and she is *dakṣiṇā-mṛdvi* in nature. The *paṇḍitas* also call her Tulasī. Her age is 13 years 2 months. In Kali-yuga, in *gaura-līlā*, she is known as Raghunātha dāsa Gosvāmī.

Her *mantra* is described in the *Kiśorī-tantra* as such: *vahni-bija* joined with *ā* and *nāda-bindu (m)*, followed by *rati-mañjarī* in the dative case, ending with *svāhā*. The 8-syllable *śrī-rati-mañjarī-mantra* is thus.

The *mantra* is: *rām rati-mañjaryai svāhā*

Her *dhyāna* is also in that *Kiśorī-tantra*: I worship the beautiful Śrī Rati Mañjarī, whose dress bears designs of coupled stars, whose bodily luster is like lightning, and who always stays near to Śrī Rādhikā.

Śrī Lavaṅga Mañjarī

(305-309)

*kuñjasya tuṅgavidyāyāḥ
kuñjaḥ pūrvatra vartate
lavaṅga-sukhado nāmnā
sudṛśām sumanoharaḥ*

*lavaṅga-mañjarī tatra
mudā tiṣṭhati sarvadā
sā tu rūpākhyā-mañjaryā
ekenāhnā varīyasi*

*udyad-vidyut-samāna-śris
tārāvalī-paṭāvṛtā
śrī-kṛṣṇānandadā nityam
dakṣiṇā mṛdvikā matā*

*aya eka-dinam sārḍha-
hāyanās tu trayodaśa (13-6-1)
śrī-sanātana-nāmāsau
khyātā gaura-rase kalau*

asyā mantroddhāro yathā kiśorī-tantre—

*śrī-līlābhyām samāyuktā
ne 'ntā lavaṅga-mañjarī
svāhā lavaṅga-mañjaryā
mantro 'yam daśa-varṇakah*

Next, Śrī Lavaṅga Mañjarī: In the eastern part of Śrī Tuṅgavidyā's *kuñja* lies Lavaṅga-sukhada Kuñja, which is very enchanting to all the beautiful-eyed *gopīs*. In that *kuñja*, Śrī Lavaṅga Mañjarī always blissfully resides. In age, she is one day older than Śrī Rūpa Mañjarī, and she is very famous for her pleasant nature. Her complexion is like lightning, and she wears a dress marked with stars. She gives much happiness to Śrī Kṛṣṇa, and her nature is always *dakṣiṇā-mṛdvi*. Her age is 13 years 6 months and 1 day. In Kali-yuga, in *gaura-līlā*, she is known as Śrī Sanātana Gosvāmī.

Her *mantra* is described the *Kīśorī-tantra* as such: The 10-syllable *śrī-lavaṅga-mañjarī-mantra* is composed of the *śrī* and *līlā* *bijas*, followed by *lavaṅga-mañjarī* in the dative case, and ending with *svāhā*.

(310)

mantra yathā—śrīm lām lavaṅga-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*capalā-dyuti-nindī-kāntikām
śubha-tārāvalī-śobhitāmbarām
vraja-rāja-suta-pramodinīm
prabhaje tām ca lavaṅga-mañjarīm*

The *mantra* is: *śrīm lām lavaṅga-mañjaryai svāhā*

Her *dhyāna* is also described in that *Kīśorī-tantra*: I worship Śrī Lavaṅga Mañjarī, whose bodily luster reproaches the splendor of lightning. Her lovely dress is decorated with auspicious clusters of stars, and she is very pleasing to Śrī Kṛṣṇa.

Śrī Rasa Mañjarī

(311-315)

*rasānanda-prado nāmnā
citrā-kuñjasya paścime
kuñjo 'sti tatra vasati
sarvadā rasa-mañjarī*

*śrī-rūpa-mañjarī-samyag-
jivātu sā prakīrtitā
haṁsa-pakṣa-dukūleyam
phulla-campaka-kānti-bhāk*

*lavaṅga-mañjarī-tulyā
prāyeṇa guṇa-sampadā
atīva priyatām prāptā
śrī-rūpa-mañjarī-śrītā*

*sandhāna-caturā seyam
dautye kauśalam āgatā*

trayodaśa-śarad-yuktā (13)
dakṣiṇā mṛdvikā matā

sā kalau raghunāthākhyā-
yukta-bhaṭṭatvam āgatā

Next, the particulars of Śrī Rasa Mañjarī are given: In the western part of Śrī Citrā's *kuñja* lies Rasānanda Kuñja, where the beautiful Rasa Mañjarī always resides. She is famous as being in all respects the life of Śrī Rūpa Mañjarī. Her dress is like the feathers of a swan, and her complexion is like a fully blossomed *campaka* flower. She is rich in qualities much like those of Śrī Lavaṅga Mañjarī. Because she has taken shelter of Śrī Rūpa Mañjarī, she has become very dear to her. She serves as a messenger between Rādhā and Kṛṣṇa, and she is very clever in arranging Their meeting. Her age is 13 years, and in *gaura-lilā*, she is known as Raghunātha Bhaṭṭa Gosvāmī.

(316-317)

asyā mantroddhāro yathā kiśori-tantre—

mukha-vṛtta-yuto vahni-
nāda-bindu-samanvitah
svāhānta-sampradānānto
mantra vai rasa-mañjarī

mantra yathā—rām rasa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

haṁsa-pakṣa-rucireṇa vāsasā
saṁyutām vikaca-campaka-dyutim
cāru-rūpa-guṇa-sampadānvitām
sarvadāpi rasa-mañjarīm bhaje

Her *mantra* is described in the *Kiśori-tantra* as such: *vahni-līja* joined with *ā* and *anusvara*, followed by *rasa-mañjarī* in the dative case, and ending with *svāhā*. In this way, the 8-syllable *śrī-rasa-mañjarī-mantra* is known.

The *mantra* is thus: *rām rasa-mañjaryai svāhā*

Her *dhyāna* is also in the same book: I always worship the beautiful Śrī Rasa Mañjarī, whose dress is like the feathers of a swan, whose complexion is fair like a blossoming *campaka* flower, and who is rich in charming qualities.

Śrī Guṇa Mañjarī

(318-322)

aśānye campakalatā-
kuñjāt kuñjo 'sti śobhanah

*guṇānanda-prado nāmnā
tatrāste guṇa-mañjarī*

*rūpa-mañjarikā-saukhyā-
bhilāṣā sā prakīrtitā
jabā-rāji-dukūleyam
tadit-prakara-kānti-bhāk*

*kaniṣṭheyam bhavet tasyās
tulasyās tu tribhir dinaiḥ
śrī-kṛṣṇāmoda-dākṣiṇyam
āśritā prakharoditā*

*vayo 'syā eka-māsāḍhyā
hāyanās tu trayodaśa
sapta-viṃśatibhir yuktam
dinaiś ca samudiritam (13-1-27)*

*gopāla-bhaṭṭa-nāmāsau
khyātā gaura-rase kalau*

Next, the particulars of Śrī Guṇa Mañjarī are given: In the northeastern part of Śrī Campakalatā's *kuñja* lies the beautiful Guṇānandaprada Kuñja, where Śrī Guṇa Mañjarī always resides. Her complexion is bright like lightning, and she wears a fine silk dress the color of a red *jabā* flower. She is famous for her strong desire to make Rūpa Mañjarī happy. She is three days younger than Śrī Tulasī (Rati Mañjarī) and is the delight of Śrī Kṛṣṇa. She is described as being *dakṣiṇā-prakharā* in nature. Her age is 13 years, 1 month and 27 days. In *gaura-līlā* she is known as Śrī Gopāla Bhaṭṭa Gosvāmī.

(323-324)

asyā mantroddhāro yathā kiśorī-tantre—

*gaṇeśo mukha-vṛttāḍhyo
nāda-bindu-samanvitaḥ
ne 'nlā vahni-priyāntā ca
mantro vai guṇa-mañjarī*

mantro yathā—gām guṇa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*jabā-nibha-dukūlāḍhyām
tadid-ālī-tanu-cchaviṃ
kṛṣṇāmoda-kṛtāpekṣām
bhaje 'haṃ guṇa-mañjarīm*

Her *mantra* is described in the *Kiśorī-tantra*: *gaṇeśa-varṇa* (*ga*) joined with *ā* and *nāda-bindu* (*m*), followed by *guṇa-mañjarī* in the dative case, and ending with *svāhā*. In this way the 8-syllable *śrī-guṇa-mañjarī-mantra* shall be known.

The *mantra* is thus: *gām guṇa-mañjaryai svāhā*

Her *dhyāna* is also described in the same book: I worship Śrī Guṇa Mañjarī, whose dress is the color of a red *jabā* flower, whose bodily color is like lightning, and who is always eager to please Śrī Kṛṣṇa.

Śrī Mañjulālī Mañjarī

(325-328)

*līlānanda-prado nāmnā
sudevyāḥ kuñjakottare
tatraiva tiṣṭhati sadā
mañjulālī sumañjarī*

*rūpa-mañjarikā-sakhya-
prāyā sā guṇa-sampadā
jabā-rāji-dukūleyam
tapta-hema-tanu-cchaviḥ
līlā-mañjarī nāmāsyā
vāma-madhyātvam āśritā
vayaḥ-saptāha-yuktāsau
sārdha-tridaśa-hāyanā (13-6-7)*

*kalau gaura-rase loka-
nātha-gosvāmīlām gatā*

Next, the particulars of Śrī Mañjulālī Mañjarī are given: In the northern part of Śrī Sudevi's *kuñja* lies the beautiful Līlānandaprada Kuñja, where the charming Śrī Mañjulālī Mañjarī always resides. She is full of pleasant qualities and is very dear to Śrī Rūpa Mañjarī. Her dress is red like a *jabā* flower, and her complexion is like molten gold. She is also known as Śrī Līlā Mañjarī. Her nature is *vāma-madhyā*, and her age is 13 years, 6 months and 7 days. In *gaura-līlā* she is known as Śrī Lokanātha Gosvāmī.

(329-330)

usyā mantroddhāro yathā kiśorī-tantre—

*lakṣmī-yuktā mañjulālī
mañjarī vahni-jāyikā
caturthyantā bhaven mantrō
daśārṇaḥ khalu kathyate*

mantrō yathā—śrīm mañjulālī-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*pratapta-hemāṅga-rucim manojñām
śoṇāmbarām cāru-subhūṣaṇāḍhyām
śrī-rādhikā-pāda-saroja-dāsim
tām mañjulālīm niyatam bhajāmi*

Her *mantra* is described in the *Kiśorī-tantra*: *lakṣmī-bija*, joined with *mañjulāli-mañjari* in the dative case, and ending with *svāhā*.

The *mantra* is thus: *śrīm mañjulāli-mañjaryai svāhā*

Her *dhyāna* is also described in that book: With deep love, I worship Śrī Mañjulāli Mañjarī, whose enchanting body is the color of molten gold, who wears a red dress and beautiful ornaments, and who serves the lotus feet of Śrī Rādhikā.

Śrī Vilāsa Mañjarī

(331-334)

*vaiśākha-kuñjād āgneye
kuñjo 'sti sumanoharah
vilāsānandado nāmnā-
trāste vilāsa-mañjarī*

*vilāsa-mañjarī rūpa-
mañjarī-sakhyam āśritā
svakāntyā sadṛśīm cakre
yā divyām svarṇa-ketakim*

*cañcarika-dukūleyam
vāmā mṛdviṭvam āśritā
kaniṣṭhā rasa-mañjaryās
caturbhir divasair iyam (12-11-26)*

*jīva-gosvāmitām prāptā
kalau gaura-rase tv asau*

Next, the particulars of Śrī Vilāsa Mañjarī are given: In the southeast part of Śrī Viśākhā's *kuñja* lies the very beautiful Vilāsānandada Kuñja, where Śrī Vilāsa Mañjarī always remains as one of Śrī Rūpa Mañjarī's *sakhīs*. She has a bodily color like that of a golden *ketaki* flower, and her dress is the color of a bumblebee. Her nature is *vāma-mṛdvi*, and she is 4 days younger than Śrī Rasa Mañjarī, making her age 12 years, 11 months and 26 days. In *gaura-lilā* she is known as Śrī Jīva Gosvāmi.

(335-336)

asyā mantroddhāro yathā kiśorī-lantre—

śrīyā pracetasā caiva
nāda-bindu āśya-urṭta-gā
vilāsa-mañjarī ne 'ntā
svāhānto manur iritaḥ

mantra yathā—śrīm vām vilāsa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

svaṇṇa-ketaka-vinindi-kāyakām
nindita-bhramara-kāntikāmbarām
kṛṣṇa-pāda-kamalopasevanīm
arcayāmi suvilāsa-mañjarīm

Her *mantra* is described in the *Kīṣorī-tantra*: *śrī* joined with *nāda-bindu* (*m*), followed by *varuṇākṣara* (*va*), with *ākāra* (*ā*) and *nāda-bindu* (*m*); then *vilāsa-mañjarī* in the dative case, and ending with *svāhā*.

The *mantra* is thus: *śrīm vām vilāsa-mañjaryai svāhā*

Her *dhyāna* is also given in the same book: I worship Śrī Suvilāsa Mañjarī, whose bodily color is like a golden *ketaki* flower, whose dress derides the color of a bumble-bee, and who is very attached to serving Śrī Kṛṣṇa's lotus feet.¹

¹ A discussion of the father, mother, husband, mother-in-law and *sevā* for each of the Six Gosvāmī's *siddha-svarūpas* has not been given in the *paddhatis* of either Śrī Gopālaguru Gosvāmī or Śrī Dhyānacandra Gosvāmī. It is said that in the original handwritten manuscripts all these were given. The following is taken from Siddha Kṛṣṇadāsa Bābā Mahāśaya's *guṭikā*:

(1) Śrī Rūpa Mañjarī: father—Ratnabhānu, mother—Yamunā, husband—Durmedhaka, mother-in-law—Jaṭilā, *sevā*—massaging feet

(2) Śrī Rati Mañjarī: father—Vṛṣabha, mother—Śāradā, husband—Divya, mother-in-law—Sannikā, *sevā*—*cāmara*

(3) Śrī Lavaṅga Mañjarī: father—Ratnabhānu, mother—Yamunā, husband—Maṇḍalibhadra, mother-in-law—Suśilā, *sevā*—decorating with ornaments

(4) Śrī Rasa Mañjarī: father—Subhānu, mother—Prema Mañjarī, husband—Viṭaṅka, mother-in-law—Rambhāvatī, *sevā*—dressing

(5) Śrī Guṇa Mañjarī: father—Candrabhānu, mother—Yamunā, husband—Gobhaṭa, mother-in-law—Tārāvalī, *sevā*—bed-making

(6) Śrī Vilāsa Mañjarī: father—Svarbhānu, mother—Durbalā, husband—Viḍambaka, mother-in-law—Ramā, *sevā*—bringing water (It is sometimes said that her *sevā* is *kuṅkuma* and collyrium.)

(It is also mentioned that Śrī Kaustūrī Mañjarī's *sevā* is making sandalwood paste, and Śrī Mañjulālī's *sevā* is dressing.)

Śrī Kaustūri Mañjarī

(337-341)

*nairṛte śrī-raṅgadevī-
kuñjāt kuñjo 'sti paścimaḥ
kaustūryānandado nāmnā
tatrāste kaustūri-mañjarī*

*kāca-tulyāmbarā cāsau
śuddha-hemāṅga-kānti-bhāk
vayas tridaśa-varṣāsau
vāmā mṛdvītvam āśritā*

*śrī-kṛṣṇa-kavirājākhyām
prāptā gaura-rase kalau*

asyā mantroddhāro yathā kiśorī-tantre—

*śrī-bijena samāyuktā
ne 'ntā kaustūri-mañjarī
svāhānta iti vai prokto
navārṇa-mantra ucyate*

mantra yathā—śrīm kaustūri-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*viśuddha-hemābja-kalevarābhām
kāca-dyuti-cāru-manojña-celām
śrī-rādhikāyā nikṣepe vasantīm
bhajāmy aham kaustūri-mañjarikām*

Next, the particulars of Śrī Kaustūri Mañjarī are described: In the southwest corner of Śrī Raṅgadevī's *kuñja* lies one more *kuñja*, which is known as Kaustūryānandada Kuñja, the residence of Śrī Kaustūri Mañjarī. She wears a dress that resembles crystal, and her complexion is like pure gold. Her age is 13 years, and her nature is *vāma mṛdvī*. In Kali-yuga, in *gaurāṅga-līlā*, she is known as Śrī Kṛṣṇadāsa Kavirāja Gosvāmī.

Her *mantra* is described in the *Kiśorī-tantra* as such: *Śrī-bija, śrī-kaustūri-mañjarī* in the dative case, and *svāhā* comprise the nine-syllable *mantra*.

The *mantra* is thus: *śrīm kaustūri-mañjaryai svāhā*

Her *dhyāna* is also described in the *Kiśorī-tantra*: I worship Śrī Kaustūri Mañjarī, whose complexion is like a spotless golden lotus, whose charming dress is lustrous like crystal, and who always stays near to Śrī Rādhā.

Smarana in the Siddha-deha

(342-343)

*atha vṛndāvanādhiśau
padma-keśara-madhya-gau
koṭi-kandarpa-lāvaṇyau
dhyāyet priya-sakhī-vṛtau*

*ukta-veśa-vayo-rūpa-
saṁyutau sumanoharau
saṁsmaret siddha-dehena
sādhakāḥ sādhanair yutaḥ*

Being intensely engaged in his *sādhana*, the *sādhaka* shall then meditate, in his *siddha-deha*, on Śrī Śrī Rādhā-Govinda. They are more charming than millions of Cupids, and are surrounded by Their dearest *sakhis*, who stand like the filaments of a lotus around Them. The *sādhaka* shall meditate on the captivating Divine Couple by incorporating the above-mentioned descriptions of Their ages, dress, forms, etc., in his *smarana*.

Yugala-mantra and Dhyāna

(344-345)

*latrādau mañjarī-rūpān gurvādin tu svīyān svīyān praṇāly-anusāreṇa saṁsmaret śrī-guru-
parama-guru-krameṇeti tataḥ śrī-rādhikāṁ dhyāyet. tataḥ śrī-nandanandanam.*

atha yugala-mantroddhāro yathā sanat-kumāra-saṁhitāyām—

*gopijana-vallabhēti
caraṇān iti ca kramāt
śaraṇaṁ ca prapadye ca
tata etat pada-dvayam
pada-trayātmako mantraḥ
śoḍaśārṇa udāhṛtaḥ
namo gopījanety uktvā
vallabhābhyām vadet tataḥ
pada-dvayātmako mantrō
daśārṇaḥ khalu kathiyate*

*mantrō yathā—gām gopijana-vallabha-caraṇān śaraṇaṁ prapadye,
namo gopījana-vallabhābhyām*

Concerning that *dhyāna*, before anything else, the *sādhaka* should perform *smarana* of the *mañjarī* forms of his *guru-praṇālī*, beginning with his *guru*, then *parama-guru*, etc. Then he shall meditate on Śrī Rādhikā, and after that Śrī Nandanandana.

Next, a reference for the *yugala-mantra* is cited from the *Sanat-kumāra Saṁhitā*: The sixteen-syllable *mantra* is composed of *gopijana-vallabha*, etc. The ten-syllable *mantra* is composed of *namo gopijana* and *vallabhābhyām*.

The *mantras* are thus: *gām gopijana-vallabha-caraṇān śaraṇaṁ prapadye*
namo gopijana-vallabhābhyām

Gopijana-vallabha-caraṇān means the feet of those two who are very dear to the *gopis*, namely *Rādhā* and *Kṛṣṇa*. *Gopijana-vallabhābhyām* means *rādhā-kṛṣṇābhyām*.

(346-354)

asya dhyānaṁ yathā tattraiva—

atha dhyānaṁ pravakṣyāmi
mantrasyāśya dvijottama
pitāmbaram ghana-śyāmaṁ
dvi-bhujam vana-mālinam

barhi-barha-kṛtāpīḍam
śaśi-koṭi-nidhānanam
ghūrṇāyamāna-nayanam
karnikārāvatamsinam

abhitaś candanenātha
madhye kuṅkuma-bindunā
vicitra-tilakam bhāle
vibhṛtam maṇḍalākṛtim

taruṇāditya-saṅkāśa-
kuṇḍalābhyām virājitam
gharmāmbu-kaṇikā-rājad-
darpaṇābha-kapolakam

priyā-mukhe kṛtāpāṅga-
līlayā connata-bhruvam
agra-bhāga-lasan-muktā-
sphuraḍ-ucca-sunāsikam

daśana-jyotsnayā rājat-
pakva-bīnba-phalādharam
keyūrāṅgada-sad-ratna-
mudrikādi-lasat-karam

vibhṛtam muralīm vāme
pāṇau padmaṁ tathottare
kāñcī-dāma-sphuran-madhyam
nūpurābhyām lasat-padam

*rati-keli-rasāveśa-
capalam capalekṣaṇam
hasantam priyayā sārḍham
hāsayantam ca tām muhuḥ*

*ittham kalpa-taror-mūle
ratna-simhāsanopari
vṛndārāṇye smaret kṛṣṇam
saṁsthitam priyayā saha*

The *dhyāna* of this *yugala-mantra* is found in the *Sanat-kumāra Saṁhitā*: "O Best of the Twice-born, please listen to the *dhyāna* of this *yugala-mantra* as I describe it to you. Śrī Śrī Rādhā-Kṛṣṇa sit peacefully on a jewelled *simhāsaṇa* beneath a *kalpa-taru* in the Vṛndāvana forest. He wears yellow clothing, has a beautiful complexion the color of a dark cloud, has two arms, and wears a garland of wild flowers. His head is bedecked with a peacock feather, and His face is radiant like a million moons. His eyes are rolling, and on His ears are ornaments made of yellow flowers. On His forehead is beautiful *tilaka* made of a round spot of *candana* with a dot of *kunkuma* in the middle. "From the bottom of His ears hang a pair of earrings effulgent as the newly risen sun. His face is beautified by tiny mirror-like drops of perspiration, and He playfully raises His eyebrows as He casts a sidelong glance at the face of His beloved. A pearl dangles from the tip of His nose, His teeth glisten like moonlight, and His lips are red like a ripened *bimba* fruit. His hands are adorned with bracelets and a jewelled seal-ring. In His left hand He holds His *murali* flute, and in His right, a lotus. Around His waist is a sash with small bells, and His feet are decorated with beautiful ankle bells. Being obsessed with *rati-keli-rasa*, He trembles and looks about while He laughs and jokes with Śrī Rādhā."

(355-360)

*vāma-pārśve sthitām tasya
rādhikām ca smaret tataḥ
sucīna-nīla-vasanām
druta-hṛma-sama-prabhām*

*patāñcalenāvṛtāṅgām
sa-smitānana-pankajām
kānta-vaktre nyasta-nṛtyac-
cakorīm cañcalekṣaṇām*

*aṅguṣṭha-tarjjanībhyām ca
nija-priya-mukhāmbuje
arpayantīm nāga-vallīm
pūga-cūrṇa-samanvitām*

*muktāhāra-sphurac-cāru-
pinonnata-payodharām
kṣīṇa-madhyām pṛthu-sroṇīm
kinkinī-jāla-maṇḍitām*

*ratna-tāḍaṇka-mañjira-
ratna-pādāṅguliyakām
lāvaṇya-sāra-mugdhāṅgīm
sarvāvayava-sundarīm*

*ānanda-rasa-sammagnām
prasannām nava-yauvanam
sakhyaś ca tasyā vipreṇḍra
tat-samāna-vayo-guṇāḥ
tat-sevana-parā bhāvyāś
cāmara-vyajanaḍibhiḥ*

Then the *sādhaka* shall meditate on Śrī Rādhikā standing on Śrī Kṛṣṇa's left side. She wears a fine blue dress, and Her complexion is like molten gold. She half-covers Her beautiful, smiling lotus-like face with the border of Her garment, and on that charming face Her restless eyes dance like *cakori* birds. With Her thumb and forefinger, She offers *tāmbūla* to the lotus mouth of Her beloved. Her plump, raised breasts are adorned with a pearl necklace. Her waist is slender, and Her wide hips are ornamented with a *kiṅkiṇī-mālā*. She wears jewelled earrings, armlets and bracelets. On Her lotus feet She wears tinkling golden ankle bells, with jewelled rings on Her toes. Every part of Her graceful and charming body is transcendently beautiful. She is completely drowned in *ānanda-rasa*, is in the prime of youth, and is very happy and satisfied. O King of Brāhmaṇas! Śrī Rādhā's *sakhis* are similar to Her in age and qualities. They are very devoted to their *sevās* of fanning with a *cāmara* and so on.

(361)

atha ca—

*divyad-vṛndāraṇya-kalpa-drumādhah-
śrīmad-ratnāgāra-simhāsana-sthau
śrīmad-rādhā-śrīla-govinda-devau
preṣṭhālibhiḥ sevyaṁānau smarāmi*

In the *Caitanya-caritāmṛta* it is said: I remember Śrī Śrī Rādhā-Govindadeva seated on a jewelled throne beneath a *kalpa-vṛkṣa*, in the transcendently beautiful forest of Vṛndāvana. They are continually served there by Their dearest *sakhis*.

(362)

*smared evaṁ krameṇaiva
siddha-dehena sādhakāḥ
sa-sāadhanena padmasya
vrajeṣau keśara-sthitau*

By the method previously described, in his *siddha-deha*, the *sādhaka* shall diligently meditate on Śrī Śrī Rādhā-Govinda situated in the *keśara* of the *yoga-piṭha* lotus.

Thus ends the *Śrī Śrī Gaura-govindārcanā-smaraṇa-paddhatiḥ* by Śrī Dhyānacandra Gosvāmī.

Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-lilā-smaraṇa-krama-pad-dhatih

Pūjā and Mantra-japa

(1)

*evam padmopari dhyātvā
rādhā-kṛṣṇau tatas tayoh
aṣṭa-kālocitām sevām
vidadhyāt siddha-dehataḥ
guru-vargājñayā tatra
pūjayed rādhikā-hari*

In this way, the *sādhaka* shall meditate on Śrī Śrī Rādhā-Kṛṣṇa situated upon a lotus. After that, in his *siddha-deha*, he shall by the order of his *guru-varga* offer *pūjā* to the Divine Couple as They stand on that lotus.

(2)

*bāhya-pūjām tataḥ kṛtvā
pādyam arghyam krameṇa ca
vidhi-pūrvaka-śuśrūṣā-
nantaram sādhakāḥ kramāt
dvātriṃśad-aṣṭara-mukhān
japen mantrān atandritāḥ*

Then, he shall do external *pūjā* by offering the *upacāras* such as *pādyā*, *arghya*, etc., according to the previously described method. After that, the *sādhaka* shall very diligently perform *japa* of the 32-syllable *pradhāna-mantra*.

(3-4)

*mahā-mantram japet ādau
daśārṇam tad-antaram
tataḥ śrī-rādhikā-mantram
gāyatrīm kāmikīm tataḥ
tato yugala-mantram ca
japet rāsa-sthali-pradam*

*tato 'ṣṭānām sakhinām ca
japen mantrān yathā-kramam
tato 'ṣṭa-mañjarīnām ca
sva-sva-mantrān kramāḥ japeṭ*

He shall first chant the *mahā-mantra*, then the ten-syllable *mantra*, the *śrī-rādhā-mantra* and the *śrī-rādhā-gāyatrī*, which will satisfy his highest desire to attain *prema*. After that, he shall chant the *yugala-mantra*, which reveals the *rāsa-sthali*, and then the respective *mantras* of the *aṣṭa-sakhīs* and *aṣṭa-mañjarīs*.

Aṣṭa-kāliya-sūtra

(5-6)

aṣṭa-kāliya-sūtram āha, yathā—

*niśāntaḥ prātaḥ pūrvāhno
madhyāhnaś cāparāhnaḥ
sāyam pradoṣo rātriś ca
kālā aṣṭau yathā-kramam*

*madhyāhno yāmini cobhau
ṣaṇ-muhūrta-mitau smṛtau
tri-muhūrta-mitā jñeyā
niśānta-pramukhāḥ pare*

The *Aṣṭakāliya-sūtra* says: The eight time periods of the day shall be known in this sequence—*niśānta* (end of night), *prātaḥ* (morning), *pūrvāhna* (forenoon), *madhyāhna* (midday), *aparāhna* (afternoon), *sāyam* (early evening), *pradoṣa* (nightfall), and *rātri* (night). The *madhyāhna* and *rātri* time periods each last for six *muhūrtas* (1 *muhūrta* = 48 minutes, so 6 *muhūrtas* = 4 hours, 48 minutes) and the others all last for three *muhūrtas* each (2 hours, 24 minutes).

Sevā in the Siddha-deha

(7)

teṣu siddha-dehena sevanam yatnā sanat-kumāra-saṁhitāyām, śrī-nārada uvāca—

*bhagavan sarvam ākhyātam
yad yat prṣṭham tvayā guro
adhunā śrotum icchāmi
rāga-mārgam anuttamam*

In his *siddha-deha*, the *sādhaka* shall perform *sevā* to Śrī Śrī Rādhā-Govinda during all these time periods. In the *Sanat-kumāra Saṁhitā*, Śrī Nārada says to Śrī Sadāśiva, "O Bhagavan! O Guru! You have kindly given replies to all of my questions. Now I want to hear about the best of all paths, *rāga-mārga-bhajana*."

(8)

śrī-sadāśiva uvāca—

*sādhū prṣṭham tvayā vipra
sarva-loka-hitaiṣiṇā
rahasyam api vaksyāmi
tan me nigaditaṁ śṛṇu*

Sadāśiva replied, "O Brāhmaṇa! Desiring to benefit the whole world, you have asked a beautiful question. Even though it is a great secret, I shall describe it to you. Please listen.

(9)

*parakīyābhimāninyas
tathāśya ca priyā janāḥ
pracureṇaiva bhāvena
ramayanti nija-priyam*

"Śrī Kṛṣṇa's *gopī-gaṇa*, possessing the mood of paramours, always lovingly engage in amorous sport with Him.

(10)

*ātmānaṁ cintayet tatra
tāsāṁ madhye manoramām
rūpa-yauvana-sampannām
kiśorīm pramadākṛtim*

"The *sādhaka* shall meditate upon himself as being among that *gopī-gaṇa* and possessing the form of a beautiful and charming young adolescent girl.

(11)

*nānā-śilpa-kalābhijñām
kṛṣṇa-bhogānurūpiṇīm
prārthitām api kṛṣṇena
tato bhoga-parāṇ-mukhīm*

"That charming *kiśorī* is very expert in the various fine arts and is very pleasing to Śrī Kṛṣṇa. If, however, Kṛṣṇa desires intimate enjoyment with her, she will not agree.

(12-14)

*rādhikānucarīm nityam
tat-sevana-parāyaṇām
kṛṣṇād apy adhikam prema
rādhikāyām prakurvati
prītyānudiवासam yatnāt*

*tayoḥ saṅgama-kāriṇīm
tat-sevana-sukhāsvāda-
bhareṇātisunirvṛtām*

*ity ātmānaṁ vicintyaiva
tatra sevām samācareḥ
brāhma-muhūrtam ārabhya
yāvat sāntā mahā-niśā*

"She is one of Śrī Rādhikā's companions and is always devoted to serving Her. She has more love for Rādhā than for Kṛṣṇa. With great affection and care she daily arranges for Their union, and because of her tasting the happiness of this *sevā*, she is abundantly satisfied. Meditating in this way, beginning from the *brāhma-muhūrta* through the eight time periods up to the dead of night, the *sādhaka* shall lovingly render *sevā*."

(15-17)

śrī-nārada uvāca—

*harer atra gatām līlām
śrotum icchāmi tattvataḥ
līlām ajānatām sevyo
manasā tu katham hariḥ*

śrī-sadāśiva uvāca—

*nāham jānāmi tām līlām
harer nārada tattvataḥ
vṛndā-devīm samāgaccha
sā te līlām pravakṣyati*

*avidūre itaḥ sthānāt
keśi-tīrtha-samīpataḥ
sakhībhiḥ samvṛtā sāste
govinda-paricārikā*

Śrī Nārada said, "I truly want to hear about the *aṣṭa-kāla-līlā* of Śrī Hari, because without knowing the *līlā*, how can anyone perform *mānasī-sevā*?" Śrī Sadāśiva replied, "Actually, I don't really understand *hari-līlā*. You should approach Śrī Vṛndādevī; she can describe it to you. She is a maidservant of Śrī Govinda, and is nearby in a place close to Keśi-tīrtha, along with the other *sakhīs*."

Aṣṭa-kāla-sevā

(18-21)

śrī-sanat-kumāra uvāca—

*ity uktas tam parikramya
guruṁ natvā punaḥ punaḥ*

*vṛndā-sthānam jagāmāsau
nārado muni-sattamaḥ*

*vṛndāpi nāradaṁ dṛṣṭvā
praṇamyāpi punaḥ punaḥ
uvāca taṁ muni-śreṣṭham
katham atrāgatis tava*

śrī-nārada uvāca—

*tvatto veditum icchāmi
naityikaṁ caritaṁ hareḥ
tad ādito mama bruhi
yadi yogyo 'smi śobhane*

śrī-vṛndā-devy uvāca—

*rahasyaṁ tvāṁ pravakṣyāmi
kṛṣṇa-bhakto 'si nārada
na prakāśyaṁ tvayā hy etad
guhyād guhyataraṁ mahat*

After hearing the words of his guru, that most virtuous sage Śrī Nārada circumambulated him and repeatedly offered his obeisance. Then he went to see Śrī Vṛndādevī. Upon seeing Nārada, Vṛndādevī offered her obeisance and said to him, "Why have you come here?" Nārada answered, "I want to hear about Śrī Hari's *nitya-līlā* from you. O Beautiful One, if I am worthy to know it, please describe everything to me." Śrī Vṛndā replied, "O Nārada, you are a *kṛṣṇa-bhakta*. You are certainly worthy to hear. I shall describe this secret to you, but you must not repeat it at just any place, because it is most confidential and sublime."

(22-27)

atha niśānta-sevā—

*madhye vṛndāvane ramye
pañcāśat-kuñja-maṇḍite
kalpa-vṛkṣa-nikuñje tu
divya-ratna-maye grhe*

*nidritau tiṣṭhatas talpe
nibidāliṅgitau mithaḥ
mad-ājñā-kāribhiḥ paścāt
pakṣibhir bodhitāu api*

*gāḍhāliṅgana-nirbhedaṁ
āptau tad-bhaṅga-kātarau
na manas kurutas talpāt
samutthātum manāg api*

*tataś ca śārikā-saṁghaiḥ
śukādyair api tau muhuḥ*

*bodhitau vividhaiḥ padyaiḥ
sva-talpād udatiṣṭhatām*

*upaviṣṭau tato dr̥ṣṭvā
sakhyas talpe mudānvitau
praviśya cakrire sevām
tat-kālasycitām tayoh*

*punaś ca śārikā-vākyair
utthāya tau sva-talpataḥ
gacchataḥ sva-sva-bhavanam
bhity-utkaṇṭhākulau mithaḥ*

iti niśānta-sevā

First, the *niśānta-sevā*: Śrī Vṛndā said, "The center of the beautiful Vṛndāvana forest is adorned with fifty charming *kuñjas*. In one of those *kuñjas* filled with *kalpa-vṛkṣas*, in a cottage made of transcendental gems, Śrī Śrī Rādhā-Kṛṣṇa lie asleep on a bed, closely embracing each other. After being awakened by my order-carrier birds, They feel distressed at the thought of breaking Their close embrace and have no desire to rise from bed. Finally, after the *śuka-śārikā-gaṇa* (male and female parrots) recite various poems to Them, They arise and sit blissfully together on the bed. Then the *sakhis* enter and perform various *sevās* that are suitable for the occasion. After hearing more from the *śārikā-gaṇa*, They get up, and with Their minds full of fear and anxiety, They secretly return to Their respective homes. Thus ends the *niśānta-lilā*.

(28-31)

atha prātaḥ-sevā—

*prātaś ca bodhito mātṛā
talpād utthāya satvaram
kṛtvā kṛṣṇo danta-kāṣṭham
baladeva-samanvitaḥ*

*mātrānumodito yāti
gośālām dohanotsukaḥ
rādhāpi bodhitā vṛddha-
vayasyābhiḥ sva-talpataḥ*

*utthāya danta-kāṣṭhādi
kṛtvābhyaṅga samācaret
snāna-vedīm tato gatvā
snāpitā lalītādibhiḥ*

*bhūṣā-grhaṁ vrajet tatra
vayasyā bhūṣayanty api
bhūṣaṇair vividhair divyair
gandha-mālyānulepanaiḥ*

"Next comes the morning (*prātaḥ*) *sevā*: In the morning Śrī Kṛṣṇa is awakened by Mother Yaśodā, and after quickly rising from bed, He brushes His teeth along with Śrī Baladeva. Then, with His mother's permission, He eagerly goes to the *goṣālā* to milk the cows.

"Śrī Rādhā is awakened by some of the older *sakhīs* and rises from bed. Then She brushes Her teeth, and after being massaged with oil, etc., She goes to the *snāna-vedi* (bathing platform). She is bathed by Lalitā and the other *sakhīs*, and then enters the dressing room, where She is adorned with a beautiful dress and ornaments, delightful perfume, garlands and ointments.

(32)

*tataś ca sva-janais tasyāḥ
śvaśrūṁ samprārthya yatnataḥ
paktum āhūyate tūrṇaṁ
sa-sakhī sā yaśodayā*

"After that, Mother Yaśodā sends one of her maidservants to ask Rādhā's mother-in-law to allow Śrīmatī and Her *sakhīs* to come quickly and cook."

(33-36)

śrī-nārada uvāca—

*katham āhūyate devi
pākārthaṁ sā yaśodayā
satiṣu pāka-kartriṣu
rohiṇī-pramukhāṣu api*

śrī-vṛndovāca—

*durvāsasā svayaṁ datto
varas tasyai maharṣiṇā
iti kātyāyanī-vaktrāc
chrutam āsīn mayā purā
tvayā yat pacyate devi
tad-annaṁ mad-anugrahāt
miṣṭam svādu-amṛta-sparddhi
bhoktur āyuskaram tathā*

*ity āhvayati tām nityam
yaśodā putra-vatsalā
āyusmān me bhavet putraḥ
svādu-lobhāt tathā satī*

Śrī Nārada said, "O Devī, why does Mother Yaśodā call for Śrī Rādhā when Śrī Rohiṇī is known as the foremost of all cocks?"

Śrī Vṛndā replied, "Maharṣi Durvāsā has personally given a boon to Śrī Rādhā. I previously heard this from the mouth of Śrī Kātyāyanī. Durvāsā has said, 'O Devī (Rādhā), by my grace, whatever food You cook shall be very delicious and challenge the taste of nectar. Whoever eats this food will have his longevity increased.' For this

reason, Mother Yaśodā always calls Śrī Rādhikā for cooking. She considers, 'By my son eagerly eating the delicious and pure food prepared by the hand of Śrī Rādhā, He shall have a long life.'

(37)

*śvaśrūṇumoditā sāpi
hr̥ṣṭā nandālayaṁ vrajet
sa-sakhī-prakarā tatra
gatvā pākaṁ karoti ca*

"After receiving the permission of Her mother-in-law, Śrī Rādhā and Her *sakhī-gaṇa* proceed in ecstasy to the home of Nanda Mahārāja to do the cooking.

(38-42)

*kṛṣṇo 'pi dugdhvā gāḥ kāścid
dohayitvā janaiḥ parāḥ
āgacchati pitur vākyāt
sva-grhaṁ sakhibhir vṛtaḥ*

*abhyāṅga-mardanaṁ kṛtvā
dāsaiḥ saṁsnāpito mudā
dhautā-vastra-dharaḥ sragvī
candanākṭa-kalevaraḥ*

*dvi-phāla-baddha-keśaiś ca
grīvā-bhālopari sphuran
candrākāra-sphurad-bhāla-
tilakālaka-rañjitaḥ*

*kaṅkaṇāṅgada-keyūra-
ratna-mudrālasat-karaḥ
muktāhāra-sphurad-vakṣā
makarākṛti-kunḍalaḥ*

*muhur ākārīto mātṛā
praviśed bhojanālaye
avalambya karaṁ mātur
baladevaṁ anuvrataḥ*

"Kṛṣṇa and the others milk all the cows, and then, by the request of Nanda Mahārāja, Kṛṣṇa returns to His home surrounded by His *sakhas*. There, some of the servants blissfully massage Him with oil, etc., and assist Him with His bath. Then, after the bath, they offer Him clean clothing, a fresh garland, and sandalwood paste. In this way, He looks very beautiful. Then, the hair above His forehead and neck is tied into a topknot, and on His forehead *tilaka* in the shape of a glowing moon is painted. His beautiful hands and arms are adorned with bangles, bracelets, armlets, and a jewelled seal-ring. He wears an attractive necklace on His chest, as well as *makara*-shaped

earrings. After being repeatedly called by His mother, He takes her hand and enters the dining hall along with Śrī Baladeva and the *sakhas*.

(43-45)

*bhuktvā ca vividhānnāni
mātrā ca sakhibhir vṛtaḥ
hāsayan vividhair vākyaiḥ
sakhiṃs tair hāsitaḥ svayam*

*itthaṃ bhuktvā tathācamya
divya-khaṭṭopari kṣaṇāt
viśramet sevakair dattaṃ
tāmbūlaṃ vibhajann adan
rādhāpi bhojanānandaṃ
dṛṣṭvā yaśodayāhūta
lalitādi-sakhi-vṛtā
bhunkte 'nnaṃ lajjayānvitā*

iti prātaḥ-sevā

"Surrounded by His mother and the *sakhas*, Kṛṣṇa eats various kinds of food preparations. At this time, Kṛṣṇa and the *sakhas* crack funny jokes and make each other laugh. Submerged in this *hāsyā-rasa*, they gradually finish their meals. After rinsing His mouth, Kṛṣṇa rests for a short while, lying comfortably on a soft bed. Then He and the *sakhas* divide and eat the *tāmbūla* offered by the servants. Śrī Rādhā secretly watches while Kṛṣṇa blissfully eats His meal, and then, when called by Mother Yaśodā, She shyly takes Her meal while surrounded by Śrī Lalitā and the other *sakhis*. In this way, *prātaḥ-sevā* is performed.

(46-50)

atha pūrvāhna-sevā—

*gopa-veśa-dharaḥ kṛṣṇo
dhenu-vṛnda-puraḥ-saraḥ
vraja-vāsi-janaiḥ prītyā
sarvair anugataḥ pathi*

*pitaraṃ mātaraṃ natvā
netrāntena priyā-gaṇān
yathāyogyāṃ tathā cānyān
sannivartya vanam vrajet*

*vanam praviśya sakhibhiḥ
kṛdītvā ca kṣaṇaṃ tataḥ
vañcayitvā ca tām sarvān
dvi-traiḥ priya-sakhair yutaḥ*

*saṅketakaṁ vrajed dharṣāt
 priyā-sandarśanotsukaḥ
 sāpi kṛṣṇe vanam yāte
 dr̥ṣṭvā taṁ gṛham āgatā
 sūryādi-pūjā-vyājena
 kusumādy-āhṛti-cchalāt
 vañcayitvā gurūn yāti
 priya-saṅgeccchayā vanam*

iti pūrvāhna-sevā

"Then comes the *pūrvāhna-sevā*. Dressed as a cowherd boy, Śrī Kṛṣṇa departs for the forest with many, many cows in front of Him. All the Vrajavāsīs lovingly follow Him, and as He offers obeisance to His father and mother, He also casts a loving side-long glance toward the *gopī-gaṇa*. Then He offers appropriate respects to the rest of the Vrajavāsīs, persuades them to go back, and then continues to the forest. He enters the forest along with the *sakhas*, and for some time they play together. Then, by some deception, He and two or three of His *priya-sakhas* sneak away. With great eagerness to see Śrī Rādhā, He blissfully proceeds to the *saṅketa-kuñja* (pre-arranged meeting place).

"After seeing Śrī Kṛṣṇa enter the forest, Śrī Rādhā returns to Her home. Under the pretense of collecting flowers, etc., for performing *sūrya-pūjā*, She then enters the forest to meet with Her beloved. In this way, *pūrvāhna-sevā* is performed.

(51-53)

atha madhyāhna-sevā—

*itthaṁ tau.bahu-yatnena
 militvā sva-gaṇair vṛtau
 vihārair vividhais tatra
 vane vikriḍato mudā*

*syandolikā-samārūḍhau
 sakhībhir dolitau kvacit
 kvacid veṇuṁ kara-srastam
 priyayā coritam hariḥ*

*anveṣayann upālabdho
 vipralabdhaḥ priyā-gaṇaiḥ
 hāsito bahudhā tābhir
 hṛta-sva iva tiṣṭhati*

"Then, *madhyāhna-līlā*: In this way, with much effort, Śrī Rādhā and Śrī Kṛṣṇa are united. In that forest, surrounded by Their dear friends, They blissfully sport in various amorous pastimes. At one place, They are both seated on a swing and pushed by the *sakhis*. Sometimes, Śrī Rādhā snatches the flute from Kṛṣṇa's hand and hides it. When He searches and can't find it anywhere, He becomes depressed like a person robbed of all his belongings. Not only is He deceived by His *priyā-gaṇa*, but He also becomes the object of their laughter.

(54-57)

*vasanta-ṛtunā juṣṭam
vana-khaṇḍam kvacin mudā
praviśya candanāmbhobhiḥ
kuṅkumādi-jalair api*

*viśiṅcato yantra-muktais
tat-paṅkenāpi tau mithaḥ
sakhya 'py evaṁ viśiṅcanti
tās ca tau siṅcataḥ punaḥ*

*tathānyartusu juṣṭāsu
kṛḍato vana-rājiṣu
tat-tat-kālocitair nānā-
vihāraiḥ sa-gaṇau dvija*

*śrāntau kvacid vṛkṣa-mūlam
āsāḍya muni-sattama
upaviśyāsane divye
madhu-pānam pracakratuḥ*

"At another place, Rādhā and Kṛṣṇa enter a part of the forest that is especially displaying the pleasant signs of Springtime. There They spray each other using an implement filled with *candana*, *kuṅkuma*, water and mud. Then the *sakhis* spray both of Them, and Rādhā-Kṛṣṇa spray the *sakhis*.

"O Nārada! In this way, Rādhā and Kṛṣṇa return to the forest throughout the various pleasant seasons and, along with Their *sakhis*, engage in pastimes that are appropriate for the time. O Best of the Munis! At one place, being exhausted from Their sporting, They sit down on a beautiful *āsana* beneath a *kalpa-vṛkṣa* and drink too much honey.

(58-62)

*tato madhu-madonmattau
nidrayā militekṣaṇau
mithaḥ pāṇim samālambya
kāma-bāṇa-vaśaṅgatau*

*riraṁsu viśataḥ kuñjam
skhalat-pādābjakau pathi
tato vikṛḍatas tatra
karṇi-yūthapau yathā*

*sakhya 'pi madhubhir mattā
nidrayā pihitekṣaṇāḥ
abhitaḥ kuñja-puñjeṣu
sārvā eva vililyire*

*prthag ekena vapuṣā
kṛṣṇo 'pi yugapad vibhuḥ
sarvāsām sannidhiṁ gacchet
priyānām parito muhuḥ*

*ramayitvā ca tāḥ sarvāḥ
karīṇi-gajarād iva
priyayā ca tathā tābhiḥ
sarovaram athāvrajet*

"After drinking so much honey, They become intoxicated. With Their eyes closing due to drowsiness, They hold each other's hands and are soon enchanted by Cupid's arrows. Overcome by desire, They stumble off the path into a *kuñja*, where They make love like a lordly elephant and his mate.

"Like Rādhā and Kṛṣṇa, the *sakhis* also drink too much honey and become intoxicated. They, too, become drowsy-eyed, stumble into *kuñjas* in every direction and disappear. Then the powerful Śrī Kṛṣṇa expands Himself into many identical forms and simultaneously makes love to all the *sakhis* again and again. Just as the king of elephants dallies with his group of she-elephants, Śrī Kṛṣṇa sports with all of His *sakhis*. Then Rādhā-Kṛṣṇa and the *sakhi-gaṇa* all go to Śrī Rādhā-kuṇḍa for water sports."

(63-65)

śrī-nārada uvāca—

*vṛnde śrī-nanda-putrasya
mādhurya-kṛīḍane katham
aiśvaryasya prakāśo 'bhūd
iti me chindhi saṁśayam*

śrī-vṛndovāca—

*mune mādhurya-mayy asti
līlā-śaktir harer dṛḍhā
tayā prthak-kṛtāḥ kṛīḍed
gopikābhiḥ samam hariḥ*

*rādhayā saha rūpeṇa
nijena ramate svayam
iti mādhurya-līlāyāḥ
śaktir neśatāyā hareḥ*

Śrī Nārada says, "O Vṛndā, why does Śrī Nandanandana display this *aiśvarya* of expanding Himself while He is engaged in the *mādhurya* sport of making love to the *gopis*? Please dispel my confusion."

Śrī Vṛndā replies, "O Muni, the *līlā-śakti* of Śrī Hari is *mādhuryamayī* (full of sweetness). By that *śakti* He expands Himself and individually sports with the *gopis*, but He enjoys with Śrī Rādhā in His own original form. By the action of this *mādhuryamayī-līlā-śakti*, no one knows of His being God.

(66-69)

*jala-sekair mithas tatra
krīditvā sa-gaṇau tataḥ
vāsaḥ-srak-candanair divya-
bhūṣaṇair api bhūṣitau*

*tatraiva sarasas tīre
divya-ratna-maye gṛhe
aśnītaḥ phala-mūlāni
kalpitāni mayaiva hi
haris tu prathamam bhuktvā
kāntayā pariveśitam
dvi-trābhīḥ sevito gacchec
chayyām puṣpa-vinirmītām*

*tāmbūlair vyajanais tatra
pāda-saṁvāhanādibhiḥ
sevyamāno bhṛśantābhir
moditaḥ preyaśim smaran*

"After that, Rādhā-Kṛṣṇa and the *sakhis* sport in Śrī Rādhā-kunḍa by splashing water on each other. Then Kiśorī-Kiśora are decorated with beautiful clothing, ornaments, *candana* and garlands. After that, in a cottage made of celestial gems, They eat a meal of fruits and roots which I gathered for Them. Śrī Kṛṣṇa first eats the fruits and roots served to Him by Śrī Rādhā, and then He lies down on a bed of flower petals, where He is served by two or three of the *sakhis*. They offer Him *tāmbūla*, fan Him and massage His lotus feet, and all the while He remains lost in pleasant thoughts of Śrī Rādhā.

(70-72)

*śrī-rādhāpi harau supte
sa-gaṇā muditāntarā
kānta-dattaṁ prīta-manā
ucchiṣṭam bubhujē tataḥ*

*kiñcid evo tato bhuktvā
vrajec chayyā-niketanam
draṣṭum kānta-mukhāmbhojaṁ
cakorīvan niśā-karam*

*tāmbūla-carvitam tasya
tatratyābhir niveditam
tāmbūlāny api cāśnāti
vibhajanti priyāliṣu*

"Then, while Śrī Kṛṣṇa is lying down, Śrī Rādhā sits blissfully with Her *sakhis* and eats the remnants affectionately left for Her by Her lover. Just as a *cakori* bird flies with great speed to view the moon, Śrī Rādhā eats just a small amount and then goes

quickly to the *śayana-mandira* (sleeping room) to see the moonlike face of Śrī Kṛṣṇa. There, Kṛṣṇa's *dāsīs* give to Rādhā the chewed remnants of His *tāmbūla*, some of which She gives to Her *priya-sakhīs*, and some of which She eats Herself.

(73-75)

*kṛṣṇo 'pi tāsām śuśrūṣuḥ
svacchandaṁ bhāṣitaṁ mithaḥ
prāpta-nidra ivābhāti
vinidro 'pi paṭāvṛtaḥ*

*tāś ca kṣvelim kṣaṇaṁ kṛtvā
mithaḥ kānta-kathāśrayāḥ
vyāja-nidrām harer jñātvā
kutaścid anumānataḥ*

*vimṛśya vadanam dṛgbhiḥ
paśyantyo 'nyonya-mānanam
linā iva lajjayā syuḥ
kṣaṇam ucir na kiñcanam*

"Although awakened by the *gopīs* freely talking about Him, Kṛṣṇa pretends to remain asleep, covered by His cloth. Absorbed in *kṛṣṇa-kathā*, the *gopīs* joke and laugh for awhile. Then, someone realizes that Kṛṣṇa's sleeping is bogus. Looking at each other, they become completely silent and drown in embarrassment.

(76)

*kṣaṇād eva tato vastram
dūrī-kṛtya tad aṅgataḥ
sādhū nidrām gato 'siti
hāsayantyo hasanti tam*

"After a moment, they pull the cloth from Kṛṣṇa's body and say, 'Kṛṣṇa! You've had a very good sleep.' Saying this, they all laugh at Him, and He laughs too.

(77-82)

*evam tau vividhair hāsai
ramamāṇau gaṇaiḥ saha
anubhūya kṣaṇaṁ nidrā-
sukhaṁ ca muni-sattama*

*upaviśyāsane divye
sa-gaṇau vistr̥te mudā
paṇi-kṛtya mitho hāra-
cumbāśleṣa-paricchadān*

*akṣair vikṛīḍitaḥ premṇā
narmālāpa-puraḥsaram
parājīto 'pi priyayā
jītam ity avadan mṛṣā*

*hārādi-grahaṇe tasyāḥ
pravṛttas tādṛyate tayā
tayaivam tādṛitaḥ kṛṣṇaḥ
kaṇṭhōtpala-saroruhaiḥ*

*viṣaṇṇa-vadano bhūtvā
gala-sva iva nārada
jīto 'smi ca tvayā devī
grhyatām yat pañi-kṛtam*

*cumbanādi mayā dattam
ity uktvā ca tathācarat
kauṭilyam tad-bhruvor draṣṭum
śrotum tad-bhartsanam vacaḥ*

"In this way, along with the *sakhis*, Rādhā and Kṛṣṇa enjoy this *hāsyā-rasa*, and in a short time they all fall into a very pleasant sleep. After that, they all sit down on a large, beautiful *āsana* to play *pāśā-khelā* (dice), wherein the wagers are a necklace, a kiss, an embrace and clothing. Absorbed in *prema*, their conversation is full of jokes and laughter. In that game, Rādhā defeats Kṛṣṇa, but He refuses to admit it. He vainly says, 'I have won,' and takes Her necklace, etc. Then Rādhā lightly bops Him with the lotus from Her ear and the *lilā-kamala*¹ She carries in Her hand. O Nārada! Then Kṛṣṇa, with a sad face like a person just robbed of all his possessions, says, 'O Devī! It's true; I've lost. I'm now going to give You that kiss and embrace that you wagered. Please accept it.' Kṛṣṇa says this just to see Rādhā frown and to hear Her scold Him.

(83-84)

*tataḥ śārī-śukānām ca
śrutvā vāgāhavam mithaḥ
nirgacchataḥ tataḥ sthānād
gantukāmo grham prati*

*kṛṣṇaḥ kāntām anujñāpya
gavām abhimukhaṁ vrajet
sā tu sūrya-grham gacchet
sakhi-maṇḍala-saṁyutā*

"Then, after hearing a group of male and female parrots in a battle of words, Rādhā and Kṛṣṇa decide They should go home, so They leave that place. Taking leave of Rādhā, Kṛṣṇa then goes toward the herd of cows, while Rādhā goes with Her *sakhis* to the *sūrya-mandira* for performing *pūjā*.

¹ A *lilā-kamala* is a lotus flower held in the hands as a plaything.

(85-87)

*kiyaḍ-dūraṁ tato gatvā
parāvṛtya hariḥ punaḥ
vipra-veśaṁ samāsthāya
yāti sūrya-grhaṁ prati*

*sūryaṁ ca pūjayet tatra
prārthitas tat-sakhī-janaiḥ
tad eva kalpitair vedaiḥ
parihāsyāvagarbhitaiḥ*

*tatas tā api taṁ kāntaṁ
parijñāya vicakṣaṇāḥ
ānanda-sāgare linā
na viduḥ svaṁ na cāparam*

“After going a short distance, Kṛṣṇa then returns dressed as a *brāhmaṇa* and enters the *sūrya-mandira*. The *gopīs* ask Him to perform the *sūrya-pūjā* and He complies. Seeing Kṛṣṇa disguised as a *brāhmaṇa*, and hearing Him chant some ridiculous, contrived Vedic *mantras* (as He laughs inside), Rādhā and the other clever *gopīs* soon realize who He really is. Then they all melt into an ocean of bliss and can no longer recognize themselves or anyone else.

(88)

*vihārair vividhair evaṁ
sārdha-yāma-duvayaṁ mune
nītvā grhaṁ vajeṣus tāḥ
sa ca kṛṣṇo gavāṁ vrajet*

iti madhyāhna-sevā

“O Nārada Muni! After enjoying various pastimes in this way for 1 1/2 or 2 *yāmas* of time (1 *yāma* = approximately 3 hrs.), Śrī Rādhā and Her *sakhis* go home, and Śrī Kṛṣṇa goes back to the herd of cows. Thus, *madhyāhna-sevā*.

(89)

athāparāhna-sevā—

*saṅgamyā tu sakhiṁ kṛṣṇo
grhītvā gāḥ samantataḥ
āgacchati vrajaṁ karṣann
uttāna-murali-ravaiḥ*

“Next, the *aparāhna-sevā*. In the late afternoon, Śrī Kṛṣṇa reunites with His *sakhas*. Attracting the cows from all directions by the sweet sounds of His *murali* flute, Kṛṣṇa leads everyone back to Vraja.

(90-91)

*tato nandādayaḥ sarve
śrutvā veṇu-ravam hareḥ
go-dhūli-pāṭalair vyāptam
dr̥ṣṭvā cāpi nabhaḥ-sthalam*

*viśṛjya sarva-karmāṇi
striyo bālādayo 'pi ca
kṛṣṇasyābhimukham yānti
tad-darśana-samutsukāḥ*

"Hearing the sound of Kṛṣṇa's flute and seeing the twilight sky filled with dust from the hooves of the cows, Nanda Mahārāja, the *gopas*, women and children all stop whatever they are doing and eagerly go to see Kṛṣṇa.

(92-95)

*rādhikāpi samāgatya
gṛham snātvā vibhūṣitā
sampācya kānta-bhogārtham
dravyāṇi vividhāni ca
sakhi-saṁgha-yutā yānti
kāntam draṣṭum samutsukāḥ*

*rāja-mārge vraja-dvāri
yatra sarve vrajaukaśaḥ
kṛṣṇo 'py etān samāgamya
yathāvad anupūrvaśaḥ*

*darśanaiḥ sparśanair vāpi
smita-purvāvalokanaiḥ
gopa-vṛddhān namaskāraiḥ
kāyikair vācikaiḥ api*

*sāṣṭāṅga-pātaiḥ pitarau
rohinīm api nārada
netrānta-sūcitenaiḥ
vinayena priyās tathā*

"After arriving home, Śrī Rādhā is bathed and decorated. Then, after cooking many delicious preparations for Śrī Kṛṣṇa's enjoyment, She joins Her *sakhi-gaṇa*. Eager to see their beloved, they assemble on the main road at the gateway to Vraja along with all the other Vrajavāsīs. When Kṛṣṇa arrives, He duly greets them all one by one by coming before them, by touching, or with smiling sidelong glances. O Nārada! With His body and His words He offers respects to the elder *gopas*. By touching the eight parts of His body to the ground He honors His father, mother and Rohiṇī-devī. And with subtle and modest glances from the corners of His eyes He expresses His affection for His *priyā-gaṇa*.

(96-97)

*evam taiś ca yathā-yogyam
vrajaukobhiḥ prapūjitaḥ
gavālayam tathā gāś ca
sampraveśya samantataḥ*

*pitṛbhyām arthito yāti
bhrātrā saha nijālayam
snātvā pitvā tathā kiñcid
bhuktvā mātṛānumoditaḥ
gavālayam punar yāti
dogdhu-kāmo gavām payaḥ*

ity aparāhna-sevā

"In this way, Śrī Kṛṣṇa is warmly received by all the Vrajavāsis. Then, after causing the cows to enter the *gośālā*, at the request of His father and mother, He and Śrī Balarāma return to Their own home. There, He takes a bath and has a little something to eat and drink. Then, desiring to milk the cows, with His mother's permission He again goes to the *gośālā*. Thus, *aparāhna-sevā*.

(98)

atha sāyam-sevā—

*tāś ca dugdhvā dohayitvā
pāyayitvā ca kāścana
pitṛā sārgham grham yāti
payo-bhāri-śatānugah*

"Then, *sāyam-sevā*: After Kṛṣṇa and the others milk the cows, they give them water to drink. Then, Kṛṣṇa and His father return home, followed by hundreds of persons carrying milk.

(99)

*tatrāpi mātṛ-urndaiś ca
tat-putraiś ca balena ca
sambhukte vividhānnāni
carvya-cūṣyādikāni ca*

iti sāyam-sevā

"After arriving home, He joins His mothers, their sons and Śrī Balarāma in eating various delicious preparations, some meant to be chewed, some to be sucked, etc. Thus, *sāyam-sevā*.

(100-101)

atha pradoṣa-sevā—

*tan-mātuḥ prārthanāt pūrvam
rādhayāpi tadaiva hi
prasthāpyante sakhi-dvārā
pakuānnāni tad-ālayam*

*ślāghayamś ca haris tāni
bhuktvā pitrādibhiḥ saha
sabhā-gṛham vrajet taiś ca
juṣṭam vandi-janādibhiḥ*

"Next, *pradoṣa-sevā*: Because Mother Yaśodā had previously asked Her to do so, at the time of Kṛṣṇa's meal Śrī Rādhā has some of Her *sakhis* bring to Kṛṣṇa's house all the preparations She has cooked. While eating, Kṛṣṇa praises all of those foods again and again. Then, accompanied by His father and the others, He goes to the assembly hall where He is delighted by groups of singers and storytellers.

(102-104)

*pakuānnāni gṛhītvā yāḥ
sakhyas tatra samāgatāḥ
bahūni ca punas tāni
pradattāni yaśodayā*

*sakhyā tatra tayā duttam
kṛṣṇocchiṣṭam tathā rahaḥ
sarvam tābhiḥ samāniya
rādhikāyai nivedyate*

*sāpi bhuktvā sakhi-varga-
yutā tad-anupūrvaśaḥ
sakhībhir maṇḍita tiṣṭhed
abhisartum mudānvitā*

"The *sakhis* who had taken the food preparations to Nandālaya return. In their hands are many remnants of that food, sent by Mother Yaśodā for Śrī Rādhā and Her friends. One *sakhī* (Dhanyāsthā) secretly places in the other *sakhis'* hands Kṛṣṇa's *adharāmṛta*,¹ which they offer to Rādhā. She and Her *sakhis* eat all those foods one by

¹ *Adharāmṛta* means the nectar of His lips, that is, the food which Kṛṣṇa personally tasted and then left on His plate.

one, and after their meal, the *sakhīs* blissfully decorate Śrī Rādhā in preparation for Her *abhisāra* (journey to meet Her lover).

(105-106)

*prasthāpyate 'naya kācid
ita eva tataḥ sakhi
tayābhisāritā sā 'tha
yamunāyāḥ samīpataḥ*

*kalpa-vṛkṣa-nikuñje 'smin
divya-ratna-maye grhe
sita-kṛṣṇa-niśāyogya-
veśa yāti sakhi-yutā*

"Rādhā then sends one *sakhi* to Nandālaya to inform Kṛṣṇa where the *saṅketa-kuñja* (secret meeting place) shall be. After notifying Him, that *sakhi* returns and induces Rādhā to begin Her *abhisāra* to a place near the Yamunā. Dressed in either white or dark blue, according to what is appropriate for the particular night, Rādhā and Her *sakhīs* arrive at a cottage made of celestial gems, in a *kuñja* full of *kalpa-vṛkṣas* in the Vṛndāvana forest.

(107-109)

*kṛṣṇo 'pi vividhaṁ tatra
dṛṣṭvā kautuhalaṁ tataḥ
kavitvāni manojñāni
śrutvā ca gitakāny api*

*dhana-dhānyādibhis tāmś ca
prīṇayitvā vidhānataḥ
janair ākārīto mātṛā
yāti śayyā-niketanam*

*mātari prasthitāyāntu
bhojayitvā tato grhāt
saṅketakam kāntayātra
samāgacched alakṣitaḥ*

iti pradoṣa-sevā

"In the *sabhā-grha* (assembly hall), Kṛṣṇa sees various curious things and hears charming poetry and songs. Afterwards, He satisfies the performers with money, rice, etc., according to the traditional custom. Then, being called by His mother and others, He goes to His *śayana-grha* (sleeping room). When His mother feeds Him and then leaves, Kṛṣṇa stealthily sneaks out of the house and goes to the *saṅketa-kuñja* to meet Rādhā. Thus, *pradoṣa-sevā*.

(110-112)

atha rātri-sevā—

*milītvā tāv ubhāv atra
kṛīḍato vana-rājiṣu
vihārair vividhair hāsyā-
lāsyā-gīta-puraḥsaraiḥ*

*sārdha-yāma-dvayaṁ nītvā
rātrē evaṁ vihārataḥ
susupsū viśataḥ kuñjam
pañca-śābhir alakṣitau*

*nirvṛnta-kusumaiḥ kṛpte
keli-talpe manorame
sṛptāvatīṣṭhatām tatra
sevyamānau priyālibhiḥ*

iti rātri-sevā

"Next *rātri-sevā*: After being united, Rādhā and Kṛṣṇa sport throughout the forest in various pastimes full of laughing, dancing and singing. Enjoying in this way, 1 1/2 or 2 *yāmas* of the night elapse (4 1/2 to 6 hours). Desiring to go to sleep, They sneak into a *kuñja* along with five or six of Their *sakhīs*. Then, being served by the *sakhīs*, Rādhā and Kṛṣṇa fall asleep on a pleasure-bed of stemless flowers. Thus, *rātri-sevā*."

Discussion on Rādhā-Kṛṣṇa Rasa

(113-120)

śrī-nārada uvāca—

*śrotum icchāmi bho deva
vraja-rāja-sutasya ca
vṛndāvane rasam divyam
rādhayaikāntikam saha*

śrī-sadāśiva uvāca—

*śṛṇu nārada vakṣyāmi
rādhā-kṛṣṇa-rasam śucin
su-gopyam paravodāram
na vaktavyam hi kasyacit*

*aikāntika-rasāsvadam
kartum vṛndāvane mune
vraja-rāja-kumāram ca
bahu-kālam abhāvayam*

*mayi prasannah śrī-kṛṣṇo
mantra-yugmam anuttamam*

*yugalākhyam dadau mahyam
sviyojjvala-rasāphutam*

*samabravīt tadā kṛṣṇaḥ
sva-śiṣyam mām svakam rasam
bravīmi tvām śṛṇusvādya
brahmādinām agocaram*

*vraja-rāja-suto vṛndā-
vane pūrṇatamo vasan
sampūrṇa-ṣoḍaśa-kalā
vihāram kurute sadā*

*vāsudevaḥ pūrṇataro
mathurāyām vasan puri
kalābhiḥ pañca-daśabhir
yutaḥ kṛṣṇa sarvadā*

*dvāarakādhipatir dvāra-
vatyām pūrṇas tv asau vasan
catur-daśa-kalāyukto
viharaty eva sarvadā*

After hearing about *līlā* from Śrī Vṛndādevī, Śrī Nārada approaches Śrī Sadāśiva and says, "O Deva! I want to hear about the divine *rasa* of Śrī Śrī Rādhā-Kṛṣṇa in Vṛndāvana."

Śrī Sadāśiva replies, "O Nārada! The *ujjvala-rasa* of Śrī Śrī Rādhā-Kṛṣṇa is the highest and most confidential subject, but I shall speak about it. You shouldn't reveal this to just anyone. O Muni! To taste this *aikāntika-vṛndāvana-rasa*, I meditated on Śrī Nandanandanā for a very long time. Being pleased with me, Śrī Kṛṣṇa gave to me the *mantras* known as *yugala-mantra*, which are overflowing with His own *ujjvala-rasa*. I became His disciple, and then He described this *rasa* to me. O Ādya (Best of Persons)! I shall now describe to you that which is unknown even to Brahmā. Please listen. Śrī Kṛṣṇa is perfect in Dvārakā with fourteen traits (*kalās*), more perfect in Mathurā with fifteen traits, and most perfect in Vṛndāvanā with sixteen traits.

(121-124)

*ekayā kalayā dvābhyām
mathurā-dvāarakādhipau
vṛndāvana-pate rūpau
pūrṇau sve sve pade rase*

*mathurā-nātho vṛndāvanādhipāpekṣayā svarūpeṇa līlayā ca ekayā kalayā ūnaḥ. mathurā-
līlayām mathurāyām ca sampūrṇa-ṣoḍaśa-kalaḥ. tathā dvāarakā-nātho vṛndāvanādhipāpekṣayā
svarūpeṇa līlayā ca. dvābhyām kalābhyām ūnaḥ. dvāarakāyām dvāarakā-līlayām ca pūrṇa-
ṣoḍaśa-kalaḥ.*

*śrīr bhū-lilā yogamāyā
cintyācintyā tathaiiva ca
mohinī kauśalīty aṣṭau
bahiraṅgāś ca śaktayaḥ
lilā prema-svarūpā ca
sthāpany ākarṣaṇī tathā
saṁyoginī viyoginyā-
hlādinīty antaraṅgikā*

*vraje śrī-kṛṣṇa-candrasya
santi ṣoḍaśa-śaktayaḥ
poṣikā madhurasyaiva
tasyaitā vai sanātanāḥ*

“Compared to the *lilā* of Kṛṣṇa in Vṛndāvana, in His *lilā* as Mathurānātha He has one fewer trait, and as Dvārakānātha He has two fewer traits. *Śrī, bhū, lilā, yogamāyā, cintyā, acintyā, mohinī* and *kauśalī* comprise Kṛṣṇa's *bahiraṅgā-śakti* (external energy). *Lilā* (*mādhuryamayī-lilā-śakti*), *prema, svarūpā, sthāpanī, ākarṣaṇī, saṁyoginī, viyoginī* and *hlādinī* comprise His *antaraṅgā-śakti* (internal energy). In Vraja, these sixteen eternal *śaktis* of Śrī Kṛṣṇacandra serve to nourish the *madhura-rasa*.

(125-128)

*hlādinī ya mahā-śaktiḥ
sarva-śakti-varīyasī
tat-sāra-bhāva-rūpā śrī-
rādhikā parikīrtitā*

*tayā śrī-kṛṣṇa-candrasya
kṛiḍāyāḥ samaye mune
tad-āviṣṭam vāsudevam
saha kṣīrābdhi-nāyakam*

*antarikṣya-gatam kuryāc
chaktir ākarṣaṇī hareḥ
kṛiḍānte sthāpayet tantu
sthāpanī kṛṣṇa-dehataḥ*

*sampūrṇa-ṣoḍaśa-kalaḥ
kevalo nanda-nandanah
vikṛiḍan rādhayā sārddham
labhate paramam sukham*

“The *śakti* known as *hlādinī* is the *mahā-śakti*, and is greater than all the others. *Śrī Rādhikā* is the form of that quintessential *bhāva*. O Muni! At the time of Śrī Rādhā-Kṛṣṇa's sporting, the *kṛṣṇa-śakti* known as *ākarṣaṇī* arises. It attracts Kṣīrābdhiśāyī and Vāsudeva, who are merged in Kṛṣṇa's body, and then takes Them off into the sky. Only Rādhā-Kṛṣṇa's *lilā* remains. At the conclusion of Kṛṣṇa's sporting with Rādhā, the *śakti* named *sthāpanī* brings Kṣīrābdhiśāyī and Vāsudeva back from the sky and

places Them inside Kṛṣṇa's body. For sixteen full years, as Śrī Nandanandana alone, Śrī Kṛṣṇa enjoys transcendental happiness sporting with Śrī Rādhā."

(129-130)

śrī-nārada uvāca—

gate madhu-purīm kṛṣṇe
vipralambha-rasaḥ katham
vāsudeve rādhikāyāḥ
saṁśayaṁ chindhi me prabho

śrī-sadāśiva uvāca—

śaktiḥ saṁyoginī kāmā
vāmā śaktir viyoginī
hlādinī kīrtidā-putrī
caivaṁ rādhā-trayaṁ vraje

Śrī Nārada replies, "O Prabhu! When Śrī Kṛṣṇa goes to Madhupuri (Mathurā), how can Śrī Rādhā feel the *vipralambha-rasa* (separation) toward Him in His Vāsudeva form? In other words, Śrī Rādhā has *niṣṭhā* in Śrī Kṛṣṇa, but not in the Vāsudeva form which exists within Kṛṣṇa. When Kṛṣṇa goes to Mathurā, He assumes the form of Vāsudeva, so how is it possible that the *vipralambha-rasa* can arise in Rādhā at this time? Please explain this mystery to me."

Śrī Sadāśiva answers, "In Vraja, Śrī Rādhā exists in three forms: as Kāmā (*saṁyoginī-śakti*), Vāmā (*viyoginī-śakti*) and Kīrtidā-putrī (*hlādinī-śakti*).

(131-134)

mama prāṇeśvaraḥ kṛṣṇas
tyaktvā vṛndāvanaṁ kvacit
kadācin naiva yāṭṭi
jānīte kīrtidā-sutā

kāmā-vāme na jñānī
iti ca brahma-nandana
rāsārambha ivāntardhiṁ
gatavān nanda-nandanaḥ

mathurām mathurā-nā'ho
vāsudevo jagāma ha
antar-hite nanda-sute
śrīmad-vṛndāvane mune

pravāsākhyaṁ rasaṁ lebhe
rādhā vai kīrtidā-sutā
tato vadanti munayaḥ
pravāsaṁ saṅga-vicyuṭim

"Kīrtidā-sutā knows that, 'My Prāṇeśvara Śrī Kṛṣṇa never leaves Vṛndāvana at any time or for any reason.' But Kāmā and Vāmā don't know this. O Brahma-nandana! Śrī Nandanandana disappears from Vṛndāvana in the same way He disappears at the beginning of the *rāsa-līlā*. Mathurānātha Śrī Vāsudeva goes to Mathurā.¹ O Muni! When Nandanandana disappears in Vṛndāvana, Kīrtidā-sutā Śrī Rādhā experiences a type of *vipralambha-rasa* known as *pravāsa* (a feeling that the lover has gone to a distant land). For this reason, the *munis* call this type of separation *pravāsa*.

(135-137)

*mama jivana-netā ca
tyaktvā mām mathurām gataḥ
itī vihvalitā vāmā
rādhā yā virahād abhūt*

*yamunāyām nimagnā sā
prakāśam gokulasya ca
golakam prāpya tatrābhūt
saṁyoga-rasa-pekṣalā*

*kāmā rādhā ca mathurā-
virahena nipīditā
kurukṣetram gatā tīrtha-
yātrā-parama-lālasā*

"The hero of My life has abandoned Me and gone to Mathurā.' Thinking in this way, Vāmā Rādhā becomes overwhelmed by feelings of separation from Kṛṣṇa and drowns in the Yamunā. Then She enters the celestial sphere of Gokula and obtains *saṁyoga-rasa* (union) with Kṛṣṇa. But Kāmā Rādhā, being terribly afflicted by Kṛṣṇa's leaving, and longing to see Him again, goes to Kurukṣetra under the pretense of making a *tīrtha-yātrā* (holy pilgrimage).

(138-140)

*nanda-nandana-bhāva-jña
uddhavo vrajam āgataḥ
sāntvayiṣyan kīrtidāyāḥ
sutām māsa-dvaye gate*

*rādhām āsvādayāmāsa
śrīmad-bhāgavatārthakam
kathāyām bhāgavatyañtu
jātāyām muni-puṅgava*

*vrajendra-nandanah śrīmāms
tadā pratyakṣatām gataḥ*

¹ See *Caitanya-caritāmṛta*, *Antya-līlā* 1.66.

ataeva pādmottara-khaṇḍoktaṁ dvārakādhipater vṛndāvanam prati-gamanam kṣīrābdhiśāy āviṣṭatvāt kṣīrābdhiśāyino droṇādīnāṁ lābha-vara-tvāt, teṣāṁ punaḥ sva-sthāna-prāpaṇāṁśam evety avagantavyam. śrīmad-bhāgavata-vākyānāṁ evaṁ vicāro 'vagantavyaḥ pādmottara-khaṇḍe tu "kāḷīndi-puline ramye" ity atra śrī-dvārakā-nāthasya śrī-nanda-nandana-madhura-līlā-saṁdarsane soṭkaṇṭhatvād vyoma-yānair etya śrī-vṛndāvane māsa-dvayam uvāsety abhiprāyo jñeyah. tad yathā śrī-lalīta-mādhava (8.34)—"apari-kalīta-pūrvah" ityādi.

"Knowing Śrī Nandanandana's mind, Śrī Uddhava arrives in Vraja to give solace to Kīrtidā-sutā Śrī Rādhā. For two months he remains there causing Rādhā to taste the true meaning of *Śrīmad-Bhāgavatam*. O Best of Munis! When She hears that *bhāgavati-kathā*, Śrī Vrajendra-nandana appears directly before Her.

In the aforementioned *Uttara-khaṇḍa* of the *Padma Purāṇa*, this *pramāṇa* is given: Śrī Dvārakānātha, with Kṣīrābdhiśāyī Viṣṇu merged in His body, then returned to Vṛndāvana to send Droṇa and others back to their places in the *devaloka*. They had previously received a boon from Kṣīrābdhiśāyī Viṣṇu that enabled them to enter the bodies of Śrī Nanda, etc., to taste the manifest *līlā* of Śrī Kṛṣṇa. The fact that Kṛṣṇa eternally resides in Vraja is confirmed by statements in the *Śrīmad-Bhāgavatam*. The meaning of "*kāḷīndi-puline ramye*", etc., from the *Padma Purāṇa* is that Śrī Dvārakānātha, being very eager to see Śrī Nandanandana's *madhura-līlā*, flew in a celestial car to Śrī Vṛndāvana, where He remained for two months. This is also described in *Śrī Lalīta-mādhava-nāṭaka* (8:34), where it says "*apari-kalīta-pūrvah*", etc.

(141)

*iti te sarvaṁ ākhyātāṁ
naityikāṁ caritāṁ hareḥ
pāpīno 'pi vimucyante
smaraṇād yasya nārada*

"O Nārada! I have described to you all of Śrī Kṛṣṇa's daily pastimes. By remembering these *līlās* even sinners will be liberated."

Mantra-japa after Aṣṭa-kāla-sevā

(142-144)

*aṣṭa-kāloka-śuśrūṣā-
nantaram sādhaḥ kramāt
dvātriṁśad-akṣara-mukhyān
japen mantrān atandritaḥ*

*mahā-mantram japet ādau
daśārṇam tad-anantaram
tataḥ śrī-rādhikā-mantram
gāyatrīm kāmakiṁ tathā*

*tato yugala-mantram ca
japet rāsa-sthali-pradam*

*tato 'ṣṭānām sakhinām ca
japen mantrān yathā-kramam
tataḥ ṣaṇ-mañjarīnām ca
sva-sva-mantrān kramāḥ japeṣu*

After engaging in this *aṣṭa-kāla-sevā*, the *sādhaka* shall diligently chant (according to the previously described method) the thirty-two-syllable *mukhya-mantra* (*hare kṛṣṇa mahā-mantra*). Then he shall chant the ten-syllable *mantra*,¹ then the *śrī-rādhikā-mantra*, followed by the *prema*-giving *rādhā-gāyatrī*. After that, he shall chant the *yugala-mantra*, which reveals the *rāsa-sthali* (the site of the *rāsa-līlā*). Then he shall chant the respective *mantras* of the eight principal *sakhis* and the six principal *mañjarīs*, as well as the *mantras* of Śrī Mañjulālī and Śrī Kaustūrī Mañjarīs.

The Fruit of Accepting Gopī-bhāva

(145-146)

yathā ādi-purāṇe—

*gopī-bhāvena ye bhaktā
mām eva paryupāsate
teṣu tāsū iva tuṣṭo 'smi
satyaṁ satyaṁ dhanañjaya*

*veśa-bhūṣā-vayo-rūpaḥ
gopikā-bhāvam āśritāḥ
bhāvukīyāś ca tad-bhāvam
yānti pāda-rajo 'rcanāt*

The fruit of the *sādhaka*'s acceptance of *gopī-bhāva* is described in the *Ādi Purāṇa*, where Śrī Kṛṣṇa says, "O Dhanañjaya! Those *bhaktas* who worship Me in *gopī-bhāva* make Me very happy. Because they worship the dust of the lotus feet of the *gopīs* and adopt the *gopī-bhāva* in their dress, decorations, age and form, they are able to obtain *gopī-prema*."

(147)

yathā ekāmra-purāṇe—

*aho bhajana-māhātmyam
vṛndāvana-pater hareḥ
pumān yoṣid bhaved yatra
yoṣid-ātma-samānikā*

In the *Ekāmra Purāṇa* it is said: The wonderful sweetness of worshipping Vṛndāvanēśvara Śrī Kṛṣṇa is astonishing. Even a male person who performs *bhajana* in *gopī-bhāva* attains the body of a *vraja-gopī*.

¹ *klīm gopijana-vallabhāya svāhā*

pādme ca (uttara-khaṇḍe)—

*purā maharṣayaḥ sarve
daṇḍakāraṇya-vāsināḥ
rāmam dṛṣṭvā harim tatra
bhoktum aicchan su-vigraham*

*te sarve strītvam āpannāḥ
samudbhūtās ca gokule
harim samprāpya kāmēna
tato muktā bhavārṇavāt*

*brhad-vāmana-siddhāś ca
śrutayo 'pi yathā purā
gopī-bhāvena samsevya
samudbhūtā hi gokule*

yad-uktaṁ śrī-rūpa-gosvāmi-caraṇaiḥ—

*harim su-rāga-mārgena
sevate yo narottamaḥ
kevalenaiva sa tadā
gopikātvam iyād vraje*

In the *Padma Purāṇa* it is said: Formerly, after many days of seeing the beauty of Śrī Rāmacandra, the sages living in the Daṇḍakāraṇya Forest were fortunate to have *rati* arise in their hearts toward the beautiful form of Śrī Kṛṣṇa. Having engaged in *sādhana*, they attained *bhāva* and took birth in Vraja as *gopīs*. In this way, they achieved *kṛṣṇa-prema* and were liberated from the ocean of material life.

The *Brhad-vāmana Purāṇa* states: In ancient times, the *śruti-gaṇa* (personified *śrutis*) worshipped Śrī Kṛṣṇa in *gopī-bhāva* and obtained births as *vraja-gopīs*.

Śrī Rūpa Gosvāmi Prabhupāda states: The best of men perform *śrī-hari-sevā* by exclusively following the *rāga-n ārga*. At the time of attaining *bhāva* and *siddhi*, they become *gopīs* in Vraja.

bhakti-tattva-kaumudī—

*ekasmin vāsanā-dehe
yadi cānyasya bhāvanā
tarhi tat sāmānam eva syāt
yathā vai bharate nṛpe*

In the *Bhakti-tattva-kaumudī* it is said: If, while occupying one body, a person meditates on a different type of body, he will attain a body like that. For example, after meditating on a deer, King Bharata obtained the body of a deer.

The Fruit of Aṣṭa-kāla-sevā

(153)

yathā sanat-kumāra-saṁhitāyām—

śrī-nārada uvāca—

*dhanyo 'smy anugrāhito 'smi
tvayā devī na saṁśayaḥ
harer me naityiki līlā
yato me āya prakāśitā*

In the *Sanat-kumāra Saṁhitā* the fruit of *aṣṭa-kāla-sevā* is described thus: Śrī Nārada says to Śrī Vṛndādevī, "O Devī! Today, by your mercy, I have been blessed because you have revealed to me the daily *līlā* of Śrī Kṛṣṇa."

(154-155)

śrī-sanat-kumāra uvāca—

*ity uktvā tām parikramya
tayā cāpi prapūjitaḥ
antardhānam gato rājan
nārado muni-sattamaḥ
mayāpy etad ānupūrvyam
sarvaṁ tat parikīrtitam
japan¹ nityaṁ prayatnena
mantra-yugmam anuttamam*

Śrī Sanat-kumāra says, "O King! Speaking in this way, Śrī Nārada circumambulated Śrī Vṛndādevī and was then offered *pūjā* by her. After that, *muni-sattama* Śrī Nārada disappeared. Very carefully I regularly chanted that best of all *mantras*, the *yugala-mantra*, and everywhere proclaimed its glories.

(156-158)

*kṛṣṇa-vaktrād idam labdham
purā rudreṇa yatnataḥ
tenoktam nārādāyātha
nāradena mayoditam²*

*saṁsārāgni-vināśāya
mayāpy etat tavoditam
tvayā caitad gopaniyam
rahasyaṁ paramādbhutam*

śrī-ambariṣa uvāca—

*ārṣa-prayoga-hetu 'japatā' sthāne 'japan' haiyāche baliyā mane haya.
nama' sthāne 'mayā' prayogao ārṣa.*

*kṛta-kṛtyo 'bhavaṁ sākṣāt
tvaḥ prasādād ahaṁ guro
rahasyātirahasyaṁ yat
tvayā mahyaṁ prakāśitam*

"In ancient times, Śrī Rudra very carefully obtained this knowledge from the mouth of Śrī Kṛṣṇa. Then he spoke it to Śrī Nārada. Śrī Nārada then told me, and in order to relieve you from the fire of material life, I revealed it to you. You shall keep this most wonderful mystery hidden within your heart."

Śrī Ambariṣa replies, "O Guru! By your direct mercy I have attained the fulfillment of my heart's desire, because you have revealed to me that most secret of all secrets."

(159-160)

śrī-sanat-kumāra uvāca—

*dharmān etān upādiṣṭo
japaṁ mantraṁ ahaṁ niśam
acirād eva tad-dāsyam
avāpsyasi na saṁśayaḥ*

"*etān dharmān—*aṣṭa-kāla-sevā-rūpān; *mantram—*yugala-mantram; *tad-dāsyam—*tayoḥ śrī-rādhā-kṛṣṇayor dāsyam dāsi-bhāvam" *iti.*

*mayāpi gamyate rājan
guror āyatanam mama
vṛndāvane yatra nityam
gurur me 'sti sadāśivaḥ*

Śrī Sanat-kumāra says, "I have instructed you in this *aṣṭa-kāla-sevā-dharma*. By continually chanting this *yugala-mantra* day and night, you will no doubt very soon attain the service of Śrī Rādhā-Kṛṣṇa in *dāsi-bhāva*. O King! I am now going to Śrī Vṛndāvana, where my *gurudeva* Śrī Sadāśiva always resides."

(161)

dvātriṁśad-akṣarādinām mantrāṇām krameṇa phalaṁ yathā pādme—

*dvātriṁśad-akṣaram mantraṁ
nāma-ṣoḍaśakāṇvitam
prajapaṁ vaiṣṇavo nityam
rādhā-kṛṣṇa-sthalaṁ labhet*

The fruit of chanting the thirty-two-syllable *mantra* (*hare kṛṣṇa*) is described in the *Padma Purāṇa*: Those Vaiṣṇavas who always chant the *mantra* composed of sixteen names divided into thirty-two syllables attain Śrī Vṛndāvana, the abode of Śrī Rādhā-Kṛṣṇa.

(162)

gautamiya-tantre ca—

*ahar-niṣam japeṇ mantram
mantri niyata-mānasah
sa paśyati na sandeho
gopa-rūpiṇam iṣvaram*

In the *Gautamiya-tantra* it is said: A person who is disciplined in his mind, and who chants the *kṛṣṇa-mantra* day and night, shall no doubt see the Lord in His *gopa* form.

(163)

gaurī-tantre ca—

*śrīmad-aṣṭākṣaram mantram
rādhāyāḥ prema-siddhi-dam
prajapet sādhamo yas tu
sa rādhāntikam āpnuyāt*

In the *Gaurī-tantra* it is said: The *sādhaka* who chants the *prema*-giving eight-syllable *śrī-rādhā-mantra* shall obtain the lotus feet of Śrī Rādhā.

(164-165)

sanat-kumāra-saṁhitāyām—

*japed yaḥ kāmā-gāyatrīm
kāma-bīja-samanvitām
tasya siddhir bhavet prema
rādhā-kṛṣṇa-sthalaṁ vrajet*

*etām pañca-padīm japtvā
śraddhayā 'śraddhayāsakṛt
vṛndāvane tayoṛ dāsyam
gacchaty eva na saṁśayaḥ*

In the *Sanat-kumāra Saṁhitā* it is said: Whoever chants the *kāmā-bīja* combined with the *kāmā-gāyatrī* attains *prema-siddhi* and goes to Śrī Vṛndāvana. Whoever with faith or without faith chants this five-part *gāyatrī-mantra* again and again will without a doubt obtain the service of Śrī Rādhā-Kṛṣṇa in Vṛndāvana.

(166)

kiśorī-tantre ca—

*etān sakhinām aṣṭānām
mantrān yaḥ sādhamo japed
śrī-rādhā-kṛṣṇayor kṣīpram
vihāra-sthalaṁ āpnuyāt*

In the *Kīṣorī-tantra* it is said: The *sādhaka* who chants the *mantras* of Śrī Lalitā and the rest of the *aṣṭa-sakhīs* shall very quickly attain the place of Rādhā-Kṛṣṇa's pastimes in Vṛndāvana.

(167)

tatraiva—

*mantrān etān mañjarīnām
aṣṭānām yo japeṭ sadā
prema-siddhir bhavet tasya
śrī-vṛndāvanam āpnuyāt*

In the same book it is also said: Whoever always chants the *mantras* of Śrī Rūpa and the rest of the *aṣṭa-mañjarīs* shall, upon attaining *siddhi*, go to Śrī Vṛndāvana.

(168)

*smaraṇānantaram siddha-
dehasyaiva ca sādhakāḥ
aṣṭa-kāloditām līlām
saṁsmaret sādhakāṅgakah*

The *sādhaka* who has performed the various components of *bhakti* shall, after meditating on his own *siddha-deha*, meditate on the *aṣṭa-kāla-līlā*.

The Eight Time Periods

(169-170)

*kālau niśānta-pūrvāhnāv
aparāhna-pradoṣakau
vijñeyau tri-tri-ghaṭikau
prātaḥ sāyam dvayam dvayam*

*dvi-dvi-praghaṭikau jñeyau
madhyāhna-rātrikāv iti*

Those eight time periods are measured as follows: The *niśānta*, *pūrvāhna*, *aparāhna* and *pradoṣa-līlās* each last for three hours, for a total of twelve hours or thirty *daṇḍas*. The *prātaḥ* and *sāyam-līlās* each last for two hours, totalling four hours or ten *daṇḍas*. The *madhyāhna* and *rātri-līlās* each last for four hours, for a total of eight hours or twenty *daṇḍas*.

(171)

*eteṣu samayeṣu evaṁ
yā yā līlā puroditā
tām tām eva yathā-kālam
saṁsmaret sādhalako janaḥ*

These *aṣṭa-kāla-līlās* have been previously described. The *sādhaka* shall meditate on them at the proper times.

Thus ends the *Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-līlā-smaraṇa-krama-paddhatiḥ* by Śrī Dhyānacandra Gosvāmī.



